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BY MARILYN BETHANY

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DAILY NEWS

NEW YORK'S HOMETOWN NEWSPAPER

Monday, October 5, 1992

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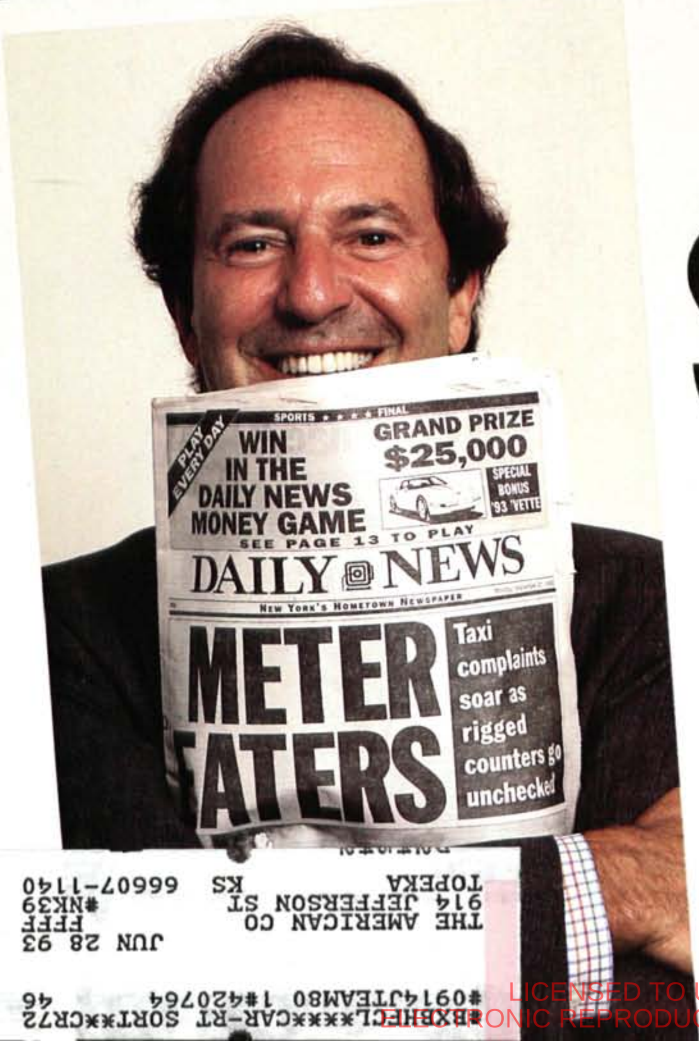
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THE SCOOP ON MORT

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By Edwin Diamond and

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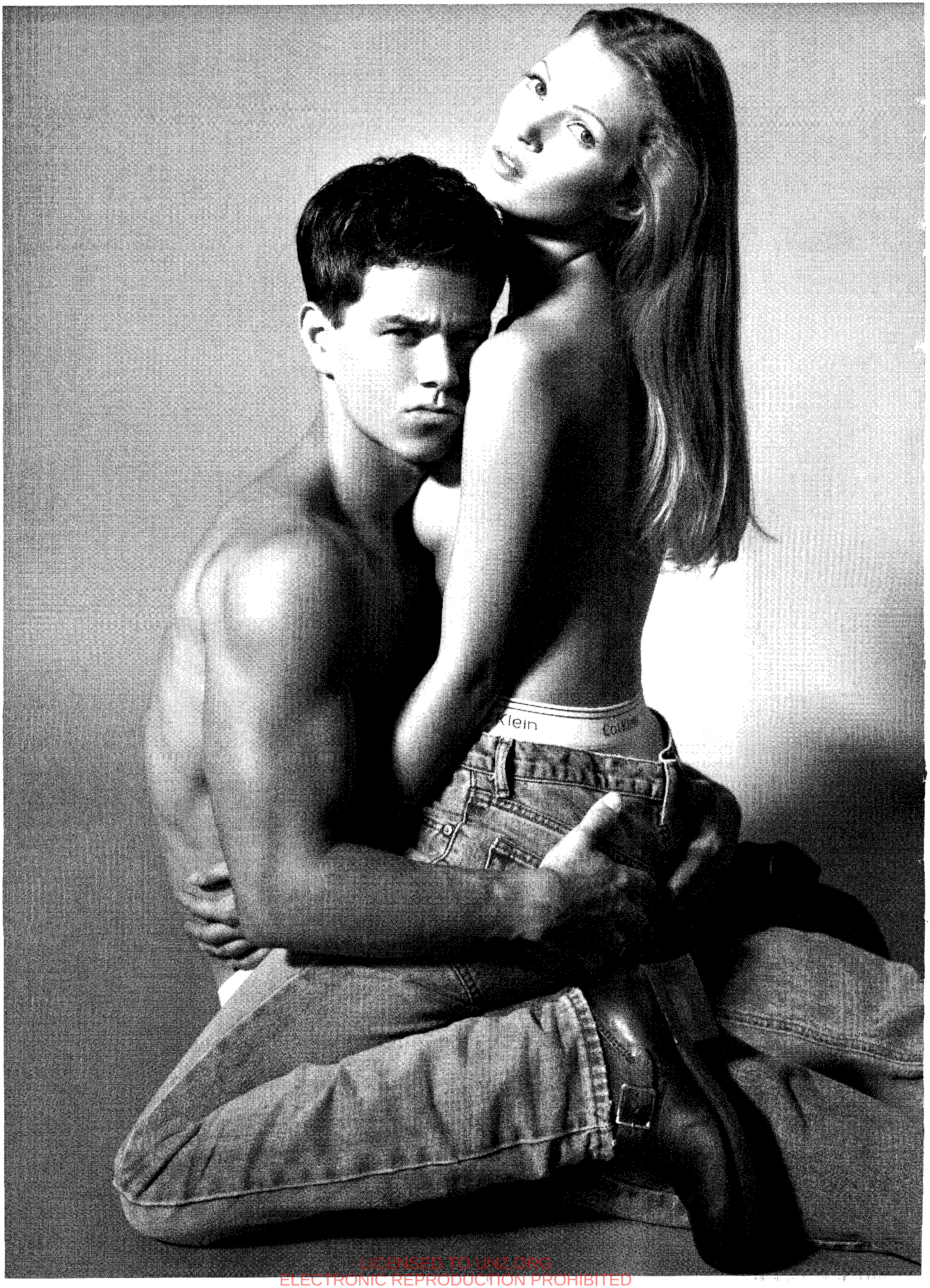
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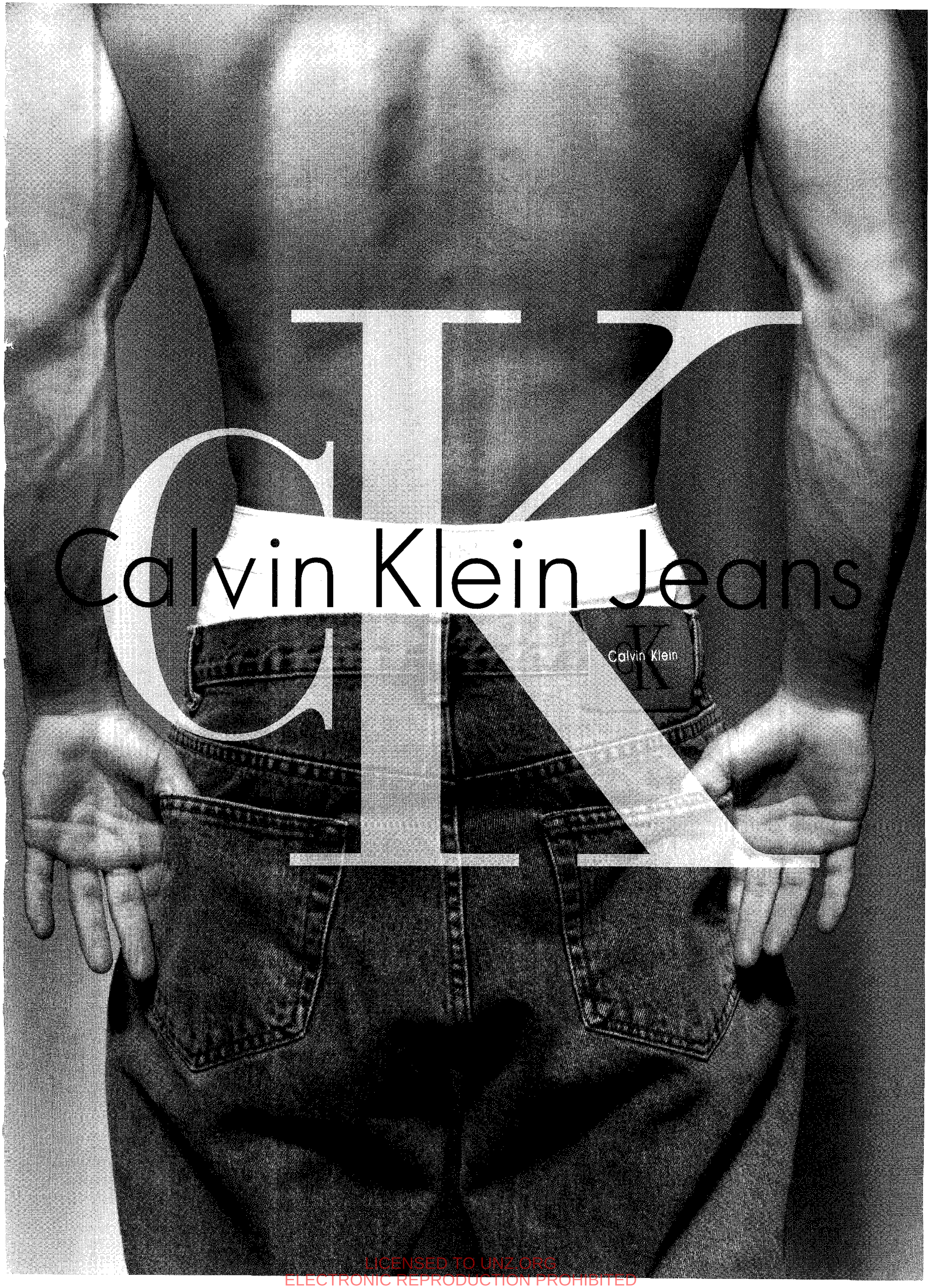
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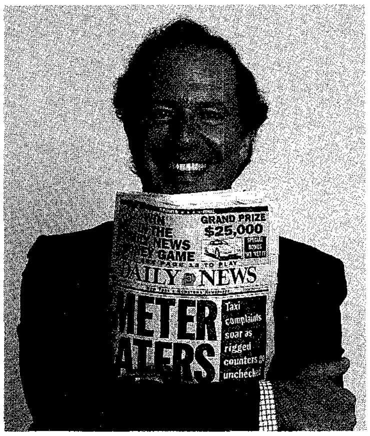
GRAND PRIZE
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METER
Taxi complaints soar as rigged counters go unchecked

The *Daily News* is like a doorknob: Everyone gets a turn. It has been courted—and dumped—by all the great press lords. Now there's another, and he plans to stay. Mortimer Zuckerman, 55, should own the *News* soon. (He's already got *U.S. News* and *The Atlantic.*) His task? Overwhelming. In this report, Edwin Diamond looks at the deal—and the odds. On page 40, Jeanie Kasindorf profiles the man—who, she says, never runs from a fight. After a series of baroque financiers, the tab is getting an *editor.* He'll attack from the news side; he'll manage by maxims. Like "God is in the details." And "Trust me."

49 Design: Luxury Now

BY MARILYN BETHANY

For luxury, it was adapt or die. The origins of the specious date to the eighties—when a room told more about its decorator than its owner. But a nineties room is different. For one thing, it's a *room*—not an idea. And it's human, not prepackaged. (The carpet isn't impressed with itself.) In the Village, slipcovers prevail. Uptown, a ration of splendor. And all over the city, a new life for luxe.

78 Skeletons in the Closet

BY LORRAINE B. DIEHL

Archaeologists are tearing up downtown. And they've found what once held the bones of up to 20,000 Colonial blacks. The Negros Burial Ground, from the 1700s, may soon be landmarked. It was discovered by accident, as builders planned an office tower. Now historians are reconstructing early black life here, which was one part pride, another part prejudice.

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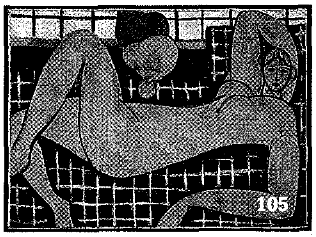

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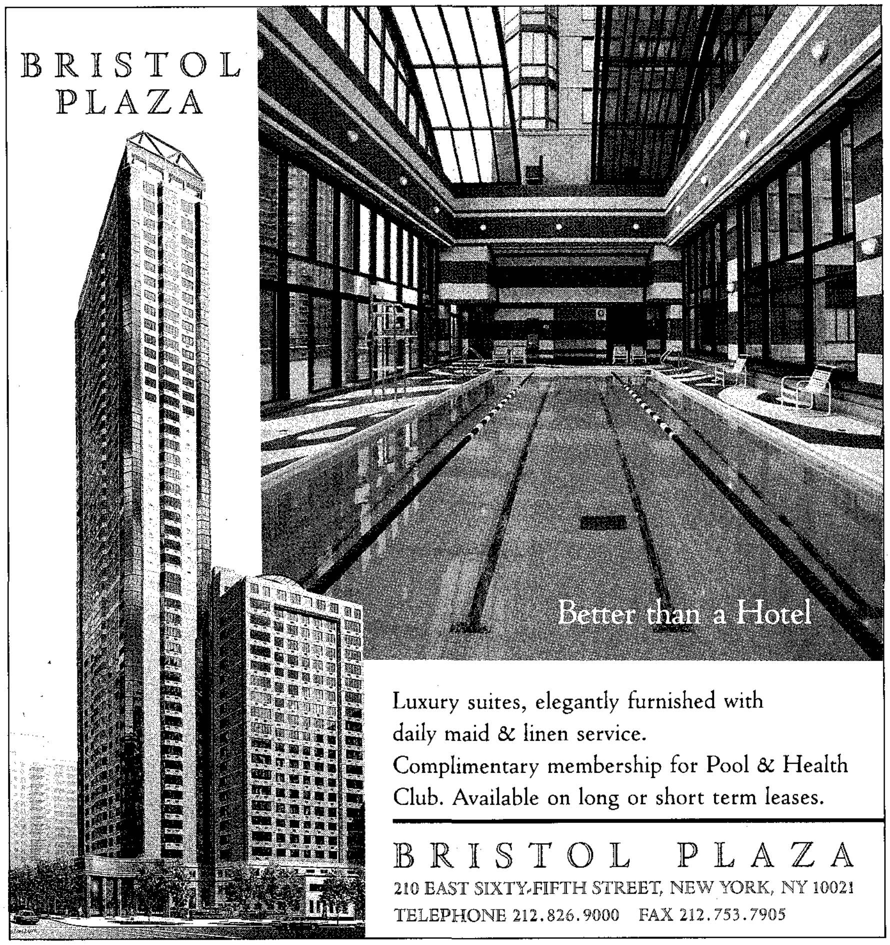

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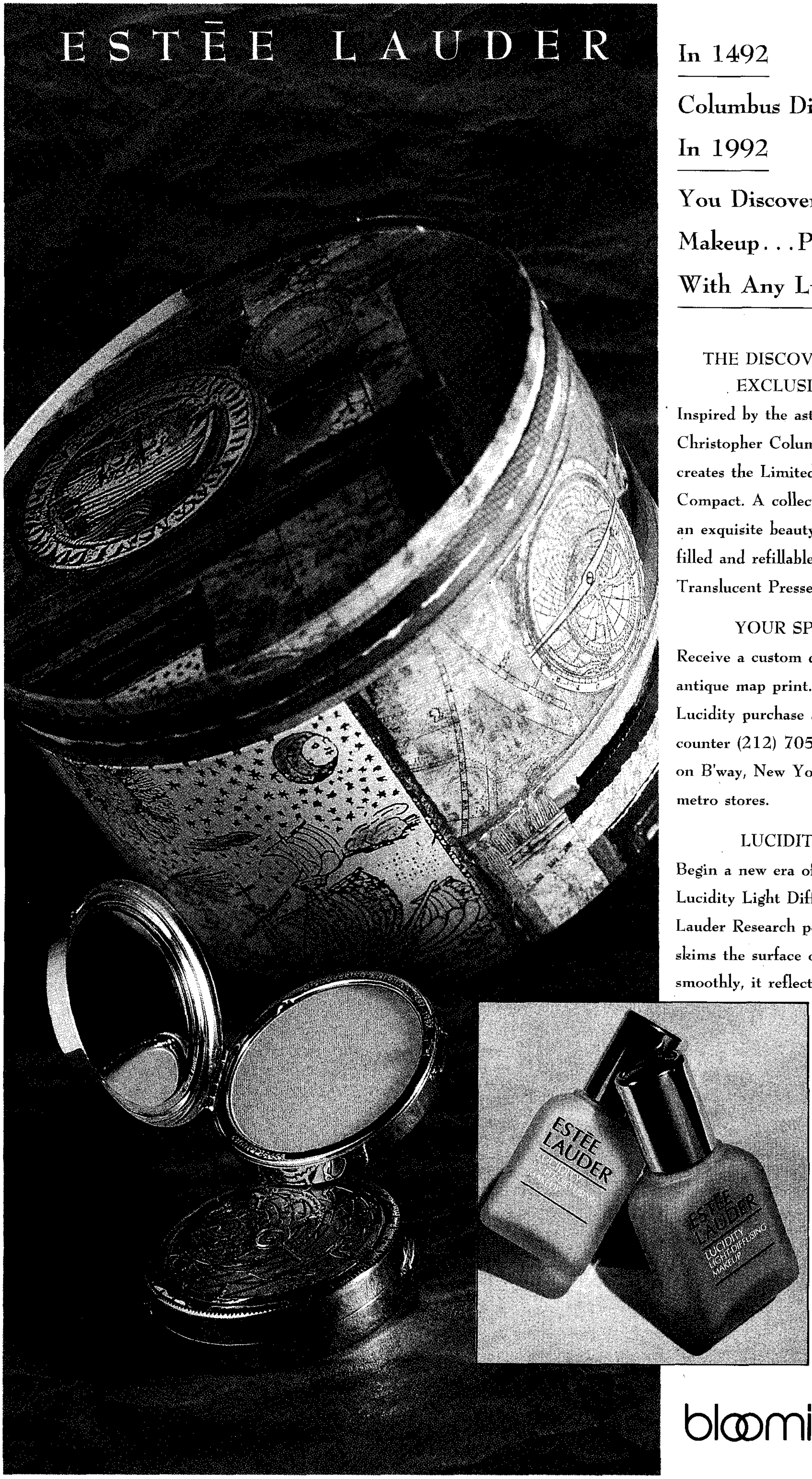

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LETTERS

The Firing Line

IT IS IRONIC THAT "HOW TO SURVIVE Getting Fired" [by Stephen M. Pollan and Mark Levine, September 7] points out that more than 600,000 jobs have been lost in New York in the past two years, while in the same issue "New Mex City" [by Joel Millman] celebrates the overnight arrival of 200,000 *illegalos* from across the border. It's true that most of the jobs taken by the newcomers are at the low end, but this is no comfort to the countless people who are struggling—especially in the minority community—to say nothing of the 1 million currently on welfare and food stamps. The story on these hardworking people glosses over the fact that the money changing hands in this underground economy is remitted directly to Puebla or Guerrero. Nonpayment of state and city taxes for their services costs us all money! This piece of fluff journalism doesn't take into account the severe implications this has had on our local and national economies.

Robert DeLany
Manhattan

"HOW TO SURVIVE GETTING FIRED" CONtained much useful advice for discharged employees, particularly about the value of consulting an experienced employment lawyer. The New York affiliate of the National Employment Lawyers Association, a bar association for attorneys who specialize in representing individual employees, recently established the National Employment Lawyers Association Referral Service (NELARS). The service refers each caller to a local lawyer who specializes in handling the employee's particular employment situation, such as negotiating a severance package or asserting discrimination or retaliation charges. The lawyer will give the employee a half-hour consultation for a $25 fee (any fees for additional time must be negotiated). The NELARS phone number is 603-6491.

Wayne N. Outten
Chairman, NELA/N.Y.
Manhattan

"HOW TO SURVIVE GETTING FIRED" FAILED to mention what is by far the most effective way for an employee to protect his or her rights—organize a union. As a labor lawyer with a bustling Manhattan practice, I represent prominent reporters and editors, successful salespeople, creative artists, highly skilled electronics specialists, and many others who are outside the "traditional" blue-collar work force. A union has a number of advantages over an individual employee and his or her personal lawyer. A union has a right to represent the employees without waiting for a crisis or litigation, so it also has a right to information that cannot be obtained from nonunion employers except through discovery proceedings in litigation. It can negotiate employees' terms and conditions of employment, including job security and severance packages. Almost every union contract also contains a provision that protects employees from unjust termination; you can't get fired just because the boss doesn't like you or has a sister-in-law he wants to promote. If the employer violates any provision of the contract, the union and its lawyers will represent you without charge through arbitration or litigation.

Lowell Peterson
Port Washington, N.Y.

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. Please include a daytime phone number.*

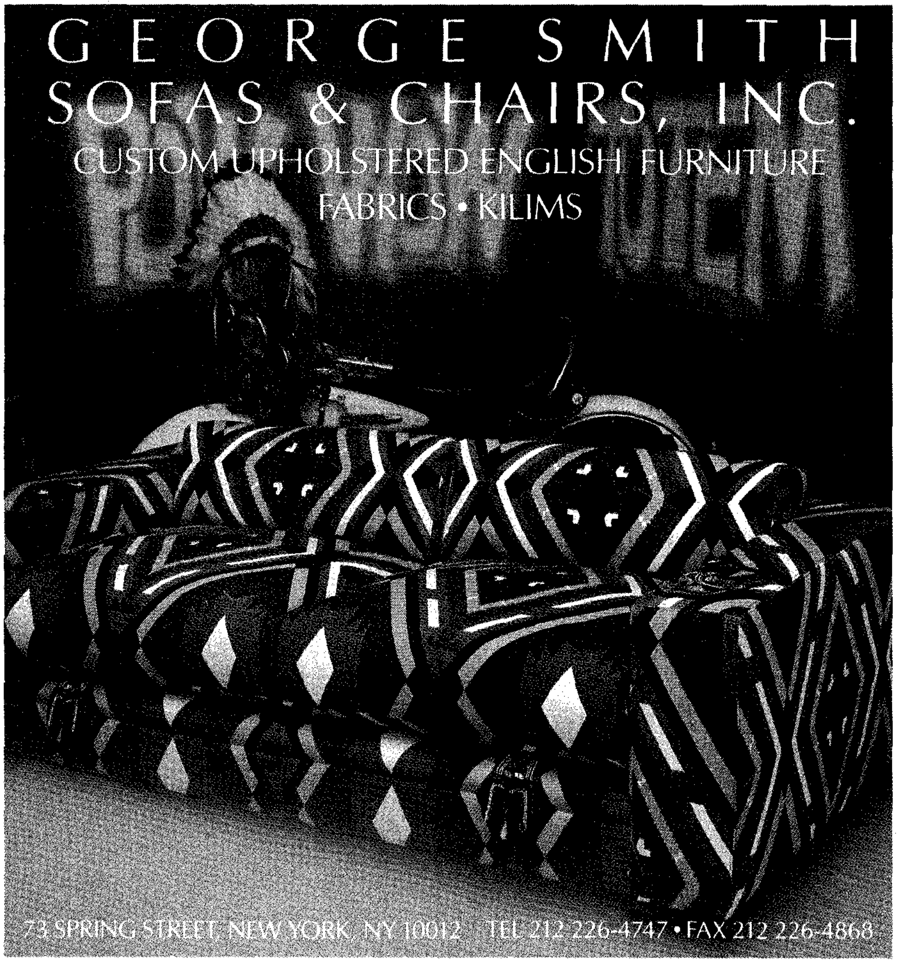
AS A HUMAN-RESOURCES EXECUTIVE WHO has been involved in myriad terminations, I read "How to Survive Getting Fired" with great interest. While I'm sure that Stephen M. Pollan and Mark Levine had good intentions, both the tone and the content of this article serve to further debilitate the person faced with an unexpected loss of a job.

Anyone may be treated unfairly when terminated. But only those who are genuinely discriminated against should undergo the cost and the emotional turmoil created by bringing discrimination action. Unfounded lawsuits only make companies more jaded and inflexible when developing severance offers. The attitude becomes, If they're going to sue me anyway, I'll start with offering nothing. That way, they'll settle for what I would have been willing to give without the hassle. The authors might have added some pertinent information to their research. For example, how many such claims actually go to trial (less than 20 percent), how long does it take such a case to go to trial (three to five years), and how many cases result in awards that do more than pay the legal costs incurred?

Managers of soon-to-be-terminated individuals are portrayed in this piece as incompetent liars. In fact, most direct supervisors do not know the details of downsizing plans until they are announced to all affected parties—and believe me, those direct supervisors are affected parties.

Also, contrary to the contention that a terminating employee who takes notes will send the manager and the human-resources representative cowering back to the coffers, a properly trained manager will advise the employee to take notes so

PERRY ELLIS SUITS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that any questions can be answered later. A written description of the termination session and severance package should be given to the employee at the end of the conference. If a written release is requested, the employee is advised, also in writing, to consult a lawyer prior to signing. A time period for response is outlined, and in cases of individuals 40 years old or older, that period is always a minimum of 21 days (as required by federal law). Even if the employee signs the release on the spot, federal law gives that person seven days in which to change his or her mind. This is Human Resources 101.

For job seekers, networking is invaluable. No one in business today has failed to get a call from someone saying, "I'm not looking for an interview, only advice." Everyone knows that means "Interview me, please, so I can tell you how well I can do any job you have open, even if I have none of the qualifications you are seeking." But if you land a job based on an image that isn't real, you can only be guaranteed that this whole painful process will be repeated again and again.

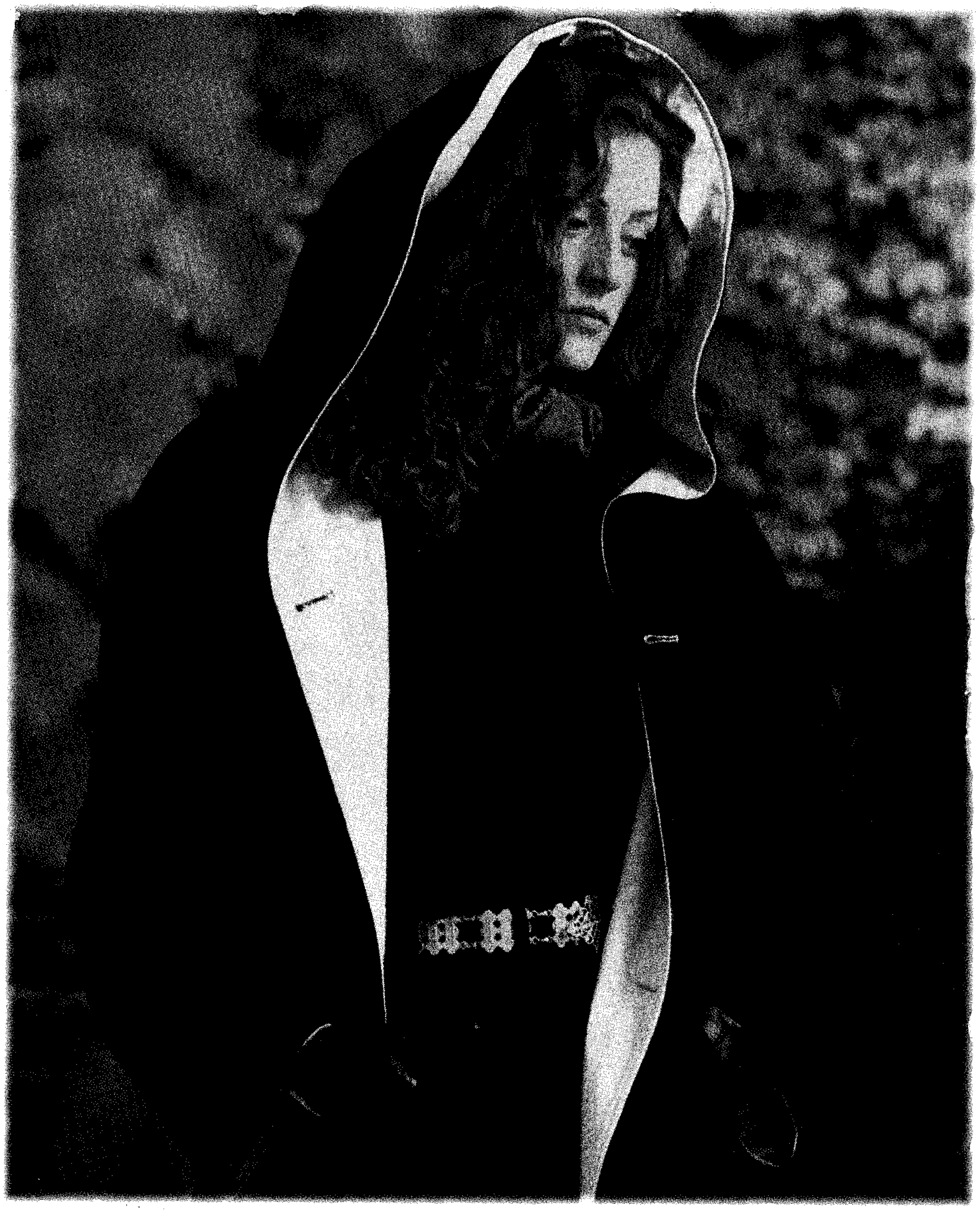
Deborah Perry Estrin
Vice-president, human resources
USPCI
Houston, Tex.

Stephen M. Pollan and Mark Levine reply: If only we all could be fired by someone as scrupulously professional and concerned with employees' legal rights as Deborah Perry Estrin. However, we stick by our story's assertion that the majority of managers are incompetent terminators who, however unintentionally, often misguide and hurt employees. Our article did not suggest taking legal action. We simply urged readers to use their potential legal leverage as a means to increase their severance. Finally, nowhere in our article did we advocate lying during interviews.

Heavens to Besse

THE DESCRIPTION OF PITTSBURG, KANSAS, that appears in Susan Braudy's latest book, *This Crazy Thing Called Love* ["A Shot in the Dark," by Susan Braudy, August 3], does not jibe with my memories and understanding of the history of my hometown. My grandfather settled in Pittsburg in the 1890s. It is and was by no measure "run-down farmhouses and muddy fields," nor were there "few sidewalks" and "treeless" streets. Pittsburg was small, but it had the cultural and social amenities of a large city. Its university was founded in 1903. It was ridiculous for Truman Capote to imply that Ann Woodward was from a rural slum. Of course there were poor people, but there were millionaires, too. Also, the hotel where Billy Woodward stayed was not called the Bessie Hotel but, rather, Hotel Besse.

Ilene B. Taubman
Oklahoma City, Okla.



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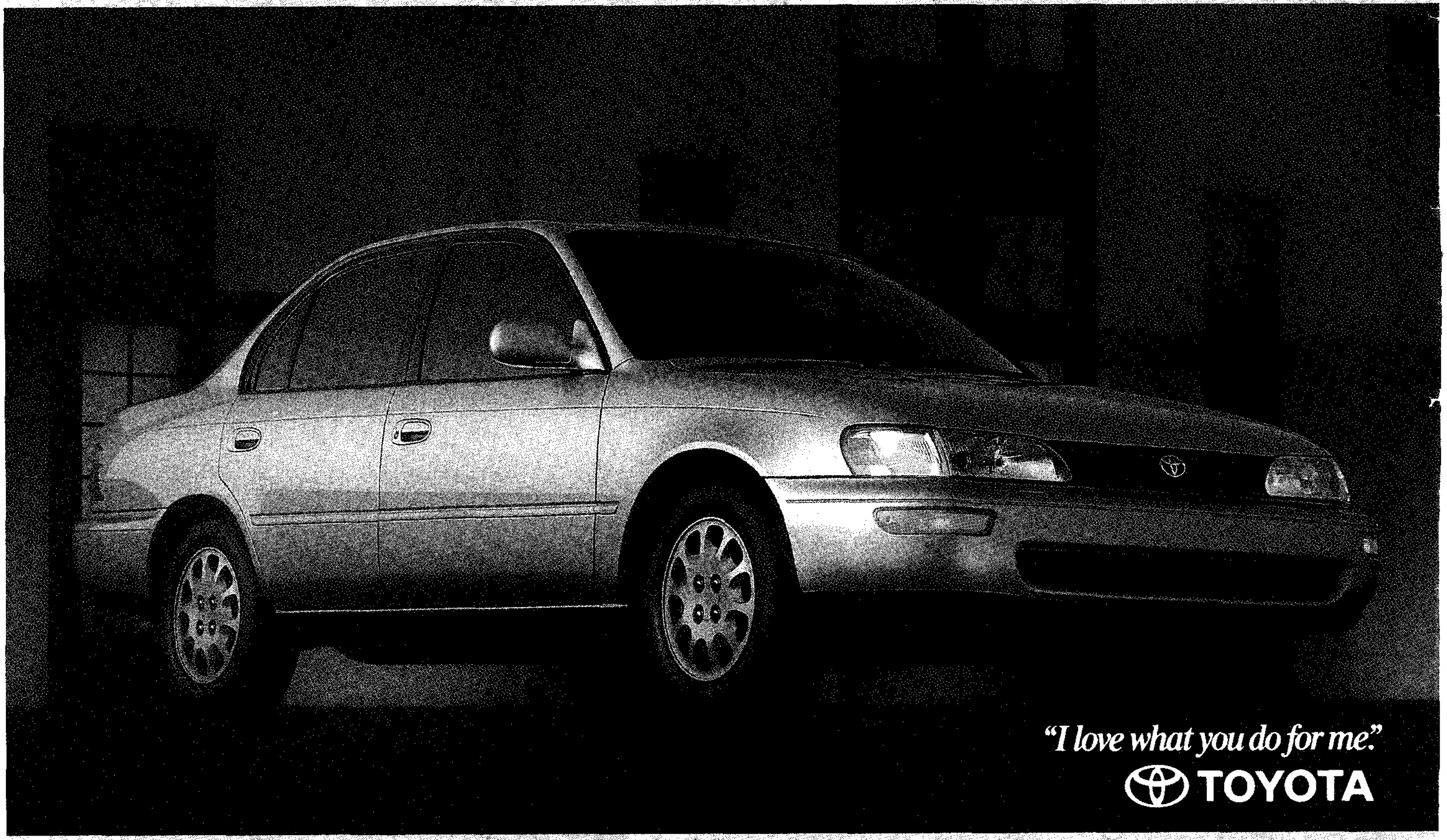
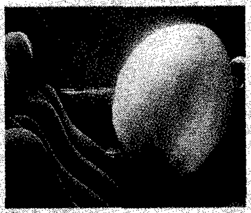


It's a safe bet you first discovered Corolla early in your driving career. After all, Corolla was introduced in 1968, back when hair was long, skirts were short, and cars stretched a city block. But now it's the nineties. And just as you've changed over the past twenty-five years, so has Corolla. Introducing the all-new 1993 Toyota Corolla. With an interior that's bigger, more comfortable, so you can stretch your legs, not your patience. A larger, more powerful engine.* And an abundance of safety features, including a standard driver-side air bag,† side-door impact beams, and available Anti-lock Brakes. Yet with all these changes, it's still a Corolla. Which, after all, is what drove you to discover it in the first place. Take a look at the new 1993 Toyota Corolla. Call 1-800-GO-TOYOTA for a brochure and location of your nearest dealer. And discover again what you need in a car today.



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INTELLIGENCER

BY JEANNETTE WALLS

FRIENDS IN HIGH PLACES...AGENT PROVOCATEUR...FITTING BILL'S BILL...LOSING IT

STEIN'S STAFF: PALS AND POLS HAVE PULL

Is Andrew Stein playing favorites? That's what Rudolph Giuliani's aides are claiming about the City Council president's political appointments, noting that an inordinate number of Stein's staffers have very close ties to political leaders and activists.

About a dozen people on the 60-person staff are related to political types, including Bella Abzug's daughter Eve; Pinchus Hikind, brother of Brooklyn assemblyman Dov Hikind; Chris Owens, son of Brooklyn congressman Major Owens; Edith Robbins, sister of the late Queens borough president Donald Manes; and Eamon Moynihan, nephew of Senator Daniel Patrick Moynihan. "I always knew that was the case, but you shrug and say that's the way the world works," says Richard Schwartz, the executive director of Giuliani for New York. "But when you compare [Stein's office] with other city agencies, you realize this is out of proportion to the norm. . . . What does that suggest about how he'd make appointments if he were mayor? This is not a patronage mill—it's a patronage wagon train."

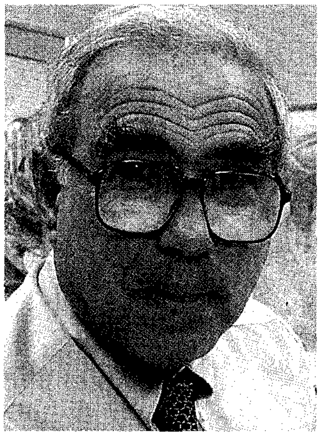
"Once again, Giuliani is suffering from conspiratorial delusions," says a Stein spokeswoman. "We have the best staff in the city, a fact that everyone else has always acknowledged."

ROHATYN ON ROAD TO CLINTON'S CABINET?

Is Felix Rohatyn preparing to take a top Cabinet position if Bill Clinton wins the presidency?

Insiders say the onetime financial savior of New York City, now a partner at the investment firm Lazard Frères, is a front-runner for Treasury Secretary if the Democrats get into the White House in November. Rohatyn, who recently made a $100,000 contribution to the Democratic National Committee, had been linked to Ross Perot's campaign, but lately he has been "peripherally involved" with Clinton, says a campaign spokeswoman.

A source says Lazard has been making some staff changes that could signal Rohatyn's imminent departure. "He's a big rainmaker, and if he leaves, it would be a blow to Lazard," says one source. "But he'd be a natural for the Treasury. With all the financial convulsions going on in Europe, the Democrats need someone like Rohatyn, who has international experience." Rohatyn's office says there is no truth to the story.

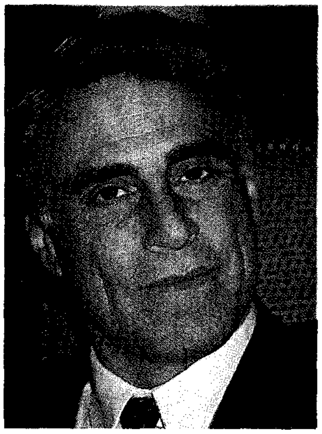

FELIX ROHATYN

WHO'S ON FIRST: SWIFTY, FAY, AND MIA

SWIFTY'S FAST ONE: Is Irving "Swifty" Lazar up to his old tricks? The powerful agent, who has been caught shopping around the autobiographies of people he hasn't signed up as clients, was recently peddling a tell-all by deposed baseball commissioner Fay Vincent. The problem is, Vincent already has an agent: Angela Miller. A source says Lazar has told editors he has an offer of $500,000 on the table. Lazar didn't return calls, and Miller says, "I don't want to get into that discussion."

A MIA BOOK IS M.I.A.: Don't look for Mia Farrow to write about life with Woody anytime soon. Lynn Nesbit, the prominent literary agent, is a friend of the actress, and a source says Nesbit has been besieged with calls from editors suggesting that Farrow's side of the story could become a best-seller. Among those who've called, says the source, are Joni Evans, the head of Turtle Bay Books. "[Nesbit] got pretty upset about it," says the insider. "She said Mia wasn't writing the book and was appalled they would even suggest it." Says Nesbit, "I'm a close personal friend, and there have been all these rumors that I'm handling a book for her. She is not doing it, and she would never do it. So that's it." Evans, however, says she was merely calling to tell her friend Nesbit about the talk.

ASSOCIATE: JAN GELMAN


ANDY STEIN

STAFF TO GERRY: GIVE UP THE GHOST

Geraldine Ferraro is insisting it isn't over till it's over, and that has a lot of her staffers worried. A source says even some of the senatorial candidate's closest aides are trying to persuade her to concede to Bob Abrams, who was recently declared the winner in New York's Democratic primary election. Sources say the staffers are afraid that if Ferraro doesn't admit defeat gracefully and endorse Abrams, she could hurt the Democrats' chances of winning against Republican candidate Al D'Amato. Says Ferraro's spokesman, "It's Gerry's decision to make, and she will make it in her own time."

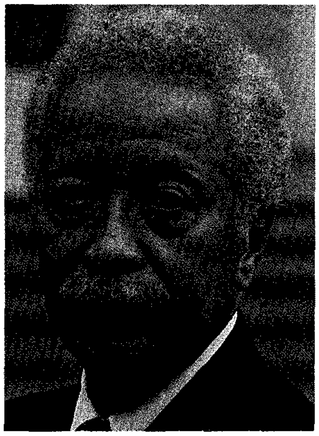
MIA FARROW

A DINKINS VOTE WASN'T IN THE CARDS

A number of New Yorkers had trouble voting this year

Photographs: top, J.P. Laffont/Sygma; center, Adam Scull/Globe Photos; bottom, Gerardo Somoza/Outline.

MOSBACHER MÊLÉE...PSYCHOBABBLE FOR SHIH TZUS...BUSH BURLESQUE...EXERCISED



DAVID DINKINS

LUCILLE BALL AND KEITH THIBODEAUX

GEORGETTE MOSBACHER

because of the confusion caused by redistricting. One inconvenienced New Yorker was none other than the mayor himself.

A source says that when David Dinkins went to his polling booth on East 88th Street two weeks ago, the workers there couldn't find his registration card. "There was massive confusion and embarrassment," says a source. "Dinkins was good-natured about it, and they sent someone to the Board of Elections to get his registration card, so he did, eventually, get a chance to vote."

Another source says that the mixup occurred because Board of Elections workers had set aside the cards belonging to Dinkins and his wife, Joyce, so that they wouldn't get lost.

A NEW WRINKLE FOR GEORGETTE'S SPOTS

Not everything has been beautiful for Georgette Mosbacher's new line of cosmetics. A source says tensions have been high among the staffers producing the company's infomercials, which star Mosbacher. "There have been clashes over the aesthetics of the show," says a source. "At one point, [director–art director] Tom Bonauro walked off the set."

"I've been having a good time on the set," says Bonauro, who will now design the show's graphics. "Maybe someone misinterpreted a gesture."

"Roles change and evolve," says executive producer Lenny Lieberman, who insists that any disagreements have been among the crew and do not directly involve the notoriously demanding Mosbacher. "It's true she's demanding," he says. "As am I."

GEORGE BUSH AND LITTLE RICKY: TWO LIVES

BILL TAKES BUSH BIO INTO BATTLE: Bill Clinton now has a new source of ammunition to use against George Bush. The Democratic presidential candidate recently wrote a letter to Villard, thanking the publisher for sending him a copy of *Born to Run Things: An Utterly Unauthorized Biography of George Bush.* The author, Tony Hendra, co-founded *National Lampoon* and starred in *This Is Spinal Tap* as the band's manager. Clinton called the book "hilarious" and wrote that it would have "a permanent place in my library."

WHO LOVES LUCY?: The most treacly sitcom family of the seventies took its lumps in *Growing Up Brady,* and now a famous fifties family may get similar treatment in *Lucy, Desi and Me: "Little Ricky" Looks Back.* Actor Keith Thibodeaux, who played Lucille Ball's son from 1956 until 1960, is circulating a proposal to write about the cast and crew and the "slapdash wacky humor of their art [compared with] the struggle and despair of their business and personal lives—as well as his own later struggles with alcohol and drugs and eventual redemption through Christianity." Says the proposal, "Once resentful, Thibodeaux has made his peace with 'Little Ricky.' "

SELF-ACTUALIZATION GOES TO THE DOGS

The tough standards of the city's co-op boards have some potential tenants so panicked that they're having their dogs trained for the obligatory admission interview.

Bash Dibra of Fieldston Pets in Riverdale—who lists Matthew Broderick, Mariah Carey, and La Toya Jackson among his clients—charges $150 an hour to prepare a dog to meet with a co-op board.

"I train the dog how to lie down and stay while the person is being interviewed," says Dibra. "With my Canine Good Citizen Program, the owner takes responsibility for taking care of the dog and creating a dog who is accepted in society."

"I wasn't going to be approved unless the board met my dog," says Upper East Side resident Sharon Klein, whose dog had a session with Dibra once a week for three months—at a cost of $1,800. "But afterward, the board said they wished some of their occupants were as well behaved as the dog."

NEWS AND NOTES FROM ALL OVER

A MISSION IN MIDTOWN: The mission is possible for Croatia. The breakaway Yugoslav republic, whose citizens have been battling Serbian forces, has leased 2,579 square feet for $70,000 a year from Newmark Real Estate Services. Croatia opened its first official North American diplomatic mission, at 42nd Street and Third Avenue, just in time for a visit last week from its president.

HE'S GOING TO PUMP . . . US UP: *Wayne's World* co-star Dana Carvey is becoming a part owner of the Prescriptive Fitness Gym, on West 54th Street. Carvey says he made the investment because he enjoys working out there. When it was pointed out that he would be competing with Arnold Schwarzenegger, who owns World Gym Licensing and whom Carvey parodies in his Hans and Franz skits on *Saturday Night Live,* Carvey said, "There's plenty of room for us both. But eef he finds out, he weel crush me like a leetle bug."

Photographs: top, Allan Tannenbaum/Sygma; center, Neil Peters Collection; bottom, Tobias Everke/Photoreporters.

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The National Interest/John Taylor

WAITING FOR JESSICA RABBIT

IS CLINTON'S LEAD REAL?

IN THE PRESIDENTIAL CAMPAIGN, THE WORD *bimbo* has long since ceased to refer to Gennifer Flowers. It is no longer even a generic term for other Flowers types who may or may not come forward with more lust-in-the-dust tales about the governor of Arkansas. Through the power of incantation and the forecasts of catastrophe should it appear, the Bimbo has now become a sort of gigantic cartoonish presence—a Macy's-parade balloon of Jessica Rabbit. This menacing dirigible—the very specter of sexual temptation and retribution—has been hovering just beyond the horizon, and no one has ever doubted that if the Republicans became desperate enough, they would begin to haul it into view.

George Bush did just that last week. He did it subtly, fleetingly, almost casually, during a routine stump rally at Penn State after the main event of the day—a speech in North Carolina promoting tax cuts for small businesses—had already taken place. It was one of the first crisp days of the fall, a tint of gold was just beginning to suffuse the campus oaks, and some 25,000 people had gathered on the lawn in front of Old Main, the university's administration building, to hear the president.

After lambasting Bill Clinton for his proposals to raise taxes and obliquely referring to his draft history, Bush lashed out at the Democrat for what he said were Clinton's plans to expand the size of government. "I can't think why anyone would want the government to grow that one inch bigger," Bush said, then added, "Maybe my opponent thinks there's just that much *more* of it to love." It was just a passing reference, just a flash of the skirts, but by transforming Clinton's passion for government into a carnal appetite and the government itself into a zaftig female, Bush had made the first official presidential bimbo allusion.

This first official bimbo allusion served as one more indication of just how desperate the Bush campaign has become. The reason for the desperation, and the most striking thing about the campaign at this juncture, is the contrast between what is actually happening and what not only Republicans but just about everyone thinks *should* be happening. Which is that Bill Clinton should be falling in the polls.

After all, hardly anyone has had anything good to say about Clinton recently. Throughout September, journalists, following the curious professional imperative that compels them to criticize one candidate once they've criticized the other, have, after excoriating the Republican Convention, taken Clinton to task for being "risk-averse," for running a "reactive campaign" and "sitting on his lead." At the same time, the story that his uncle Ray tried to secure him a berth in the Naval ROTC brought the whole question of draft evasion back to the fore.

Meanwhile, ever since Labor Day, Bush has dominated the news, whether it be with his hurricane largess, his "American agenda" speech in Detroit, his address to the National Guard Association in Salt Lake City, or his Clinton-bashing interview with Rush Limbaugh, which upstaged his own quite significant speech to the United Nations on the new U.S. role in the organization's peacekeeping forces.

Nonetheless, Clinton continues to lead Bush in the polls by roughly the same twelve-point margin that he established in late August. According to an ABC/Washington *Post* poll last week, the Democratic candidate has actually increased his lead to 21 points. No Democrat has been this far ahead of a Republican at this stage in the game since Lyndon Johnson annihilated Barry Goldwater in 1964, and the Clinton campaign is just as surprised by the result as anyone else. "Despite weeks of pounding, we've moved up in the polls, they've moved down," says Clinton aide Paul Begala. "Our lead should be hovering in the mid- to high single digits. It's not."

And it makes them terribly nervous, as if their continued good fortune is only a cruel joke designed to ensure that the inevitable fall will be all the more steep and shattering. Increasing their nervousness is the fact that virtually all of the senior people on the Clinton campaign—Jim Carville, George Stephanopoulos, Mickey Kantor—have not known Clinton long. Clinton has no Jim Baker within the campaign, no longtime confidant and college chum whom he trusts implicitly and who, in order to anticipate every possible line of attack, could force the candidate to sit down and confess every last thing in his life that the opposition could conceivably use against him. When Clinton tells his aides there is nothing more, they simply have to trust him. But as he has shown time and again throughout the campaign, he is not particularly trustworthy on ticklish questions about his past.

DESPERATE: *Bush at an Oklahoma campaign stop last week.*

Photograph by AP/Wide World.

Which makes his continued strength in the polls even more mysterious. One explanation is that the polls themselves are inaccurate; not until mid-October will news organizations start to conduct the exhaustive and expensive polls that can give a truer picture of the electorate's views. Another explanation is that the electorate is misleading the pollsters. Though the ABC poll showed that 82 percent of those questioned said they were not bothered by Clinton's draft history, those people may not be telling the truth.

As a result, Clinton might eventually suffer from what could be called the Ferraro Effect. Geraldine Ferraro's polls showed people would not be bothered by her family's mob ties, but in the five days before the election, the twenty-point lead she had held all through the primary suddenly collapsed. Apparently, those polled had told the pollsters not what they felt but what they

ACURA
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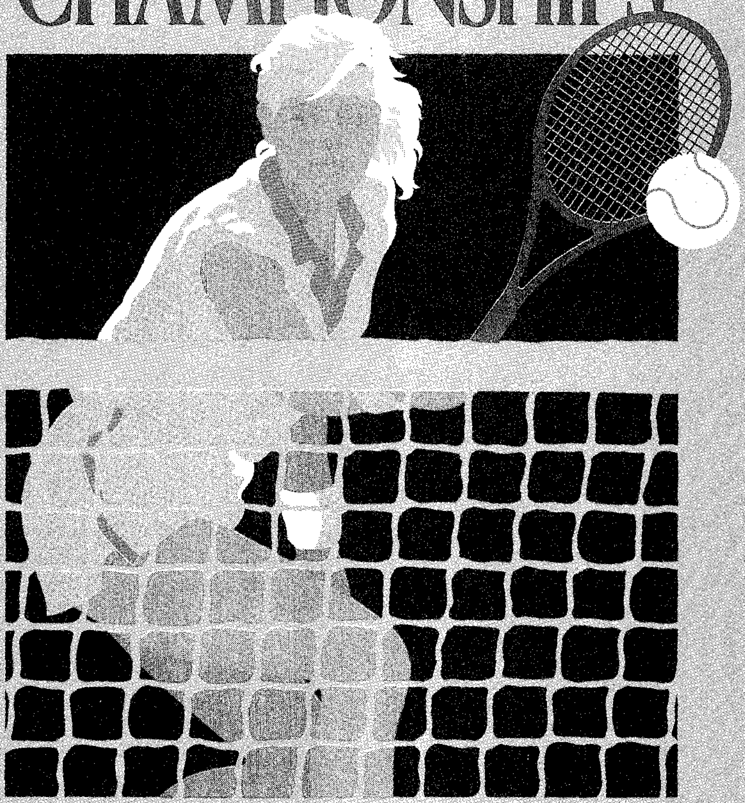
THE THREE MILLION DOLLAR

VIRGINIA SLIMS CHAMPIONSHIPS



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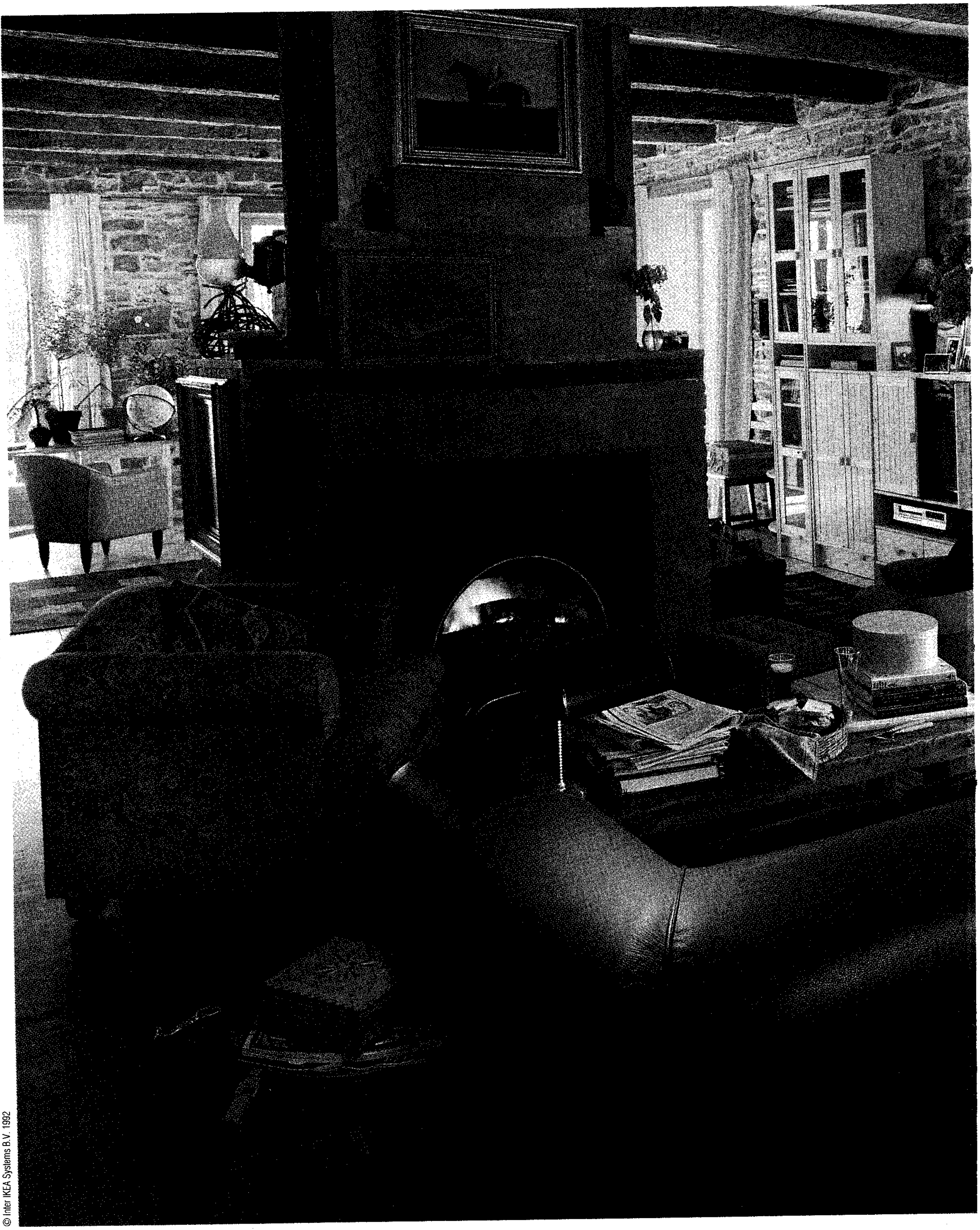

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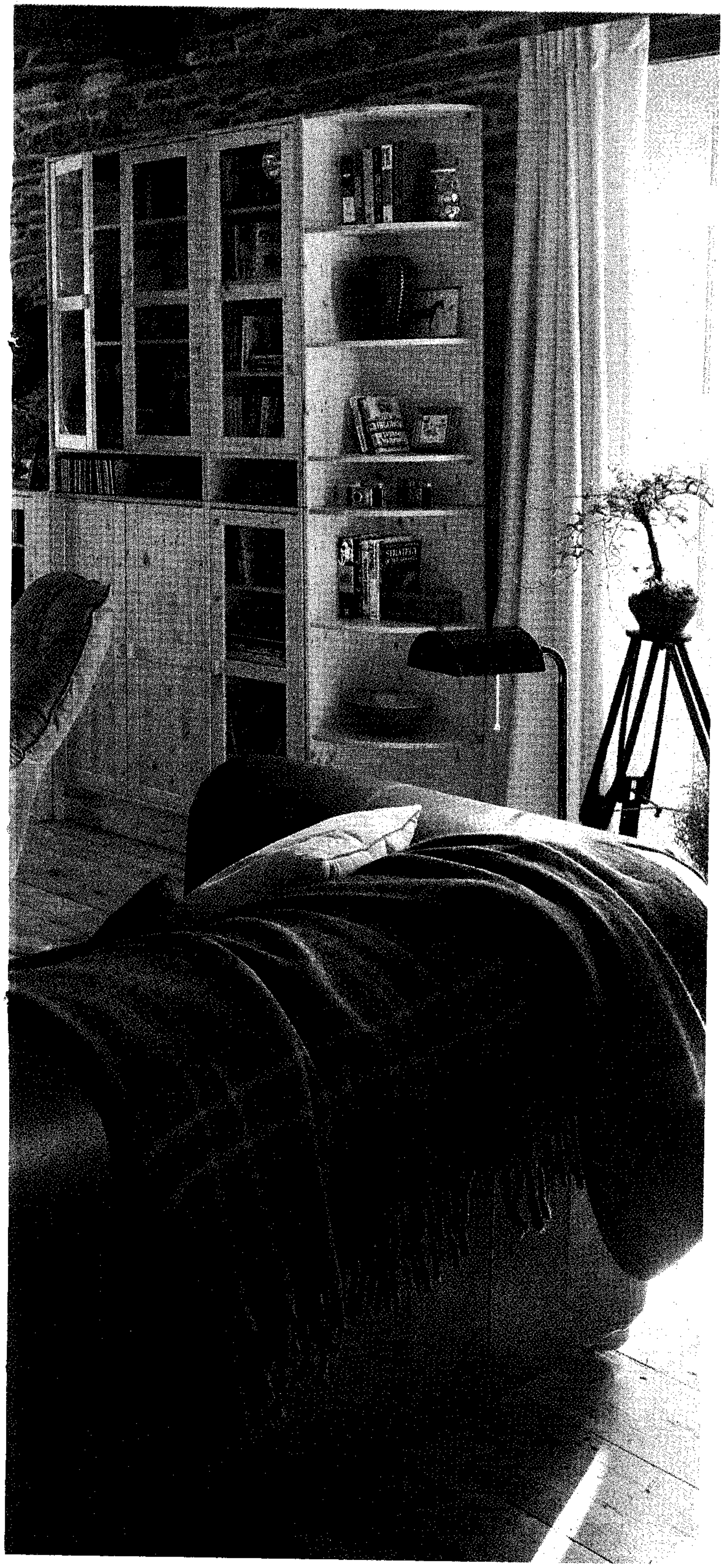

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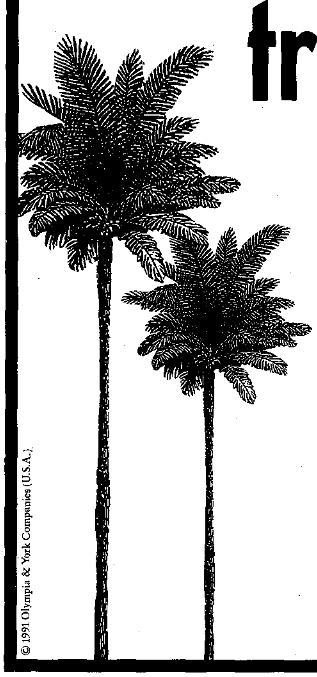

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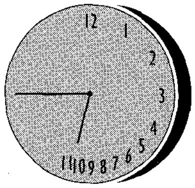

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thought the pollsters had wanted to hear.

But it is also entirely possible that Clinton's lead is not only real but, for Bush, insurmountable. And that even when the race tightens in the weeks ahead—a development that the presumptive re-entry of Ross Perot only complicates—Clinton will win decisively enough to claim a mandate for his policies. But if Clinton is indeed some twenty, or at least twelve, points ahead of Bush, the question is, Why?

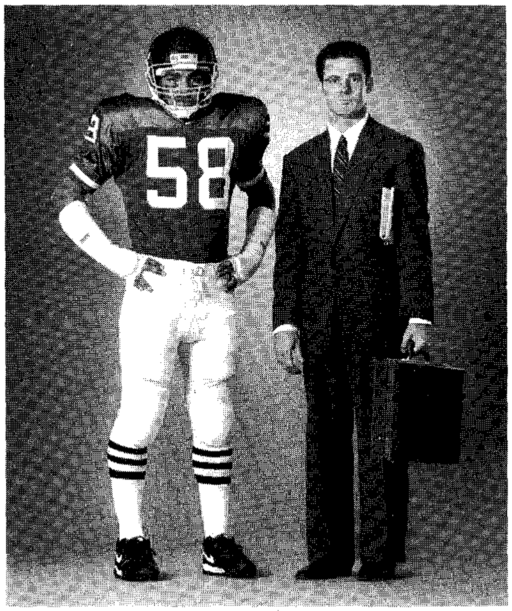
The answer is not obvious. First of all, the attraction clearly is not Clinton the man, since so many voters still have such misgivings about him. Nor is Clinton's lead due to widespread personal hatred of Bush. Most Americans still consider him a decent man who as president has handled foreign affairs capably but proved inept on the domestic front. It's not a ringing endorsement, but neither is it an assessment that inspires loathing.

The reason Clinton remains so far ahead probably has to be found in the roughly 80 percent of the people who tell pollsters, "The country is off on the wrong track." This does not just mean they feel the economy is performing poorly. As Bush himself unfailingly points out, the economy is not in disastrous shape. It seems stalled compared with the exploding eighties, but it has been growing at around 2 percent a year. As Bush also likes to note, the misery index (a combination of inflation and unemployment) during the last years of Jimmy Carter's presidency was considerably higher. But at this point in the 1980 campaign, Carter, even though additionally hobbled by the Iran hostage crisis, was leading Ronald Reagan in the polls.

What people may well mean by the country's being "on the wrong track" is that they feel the Republican policies of the past twelve years have jeopardized the country's long-term health and competitiveness. This same feeling is probably what accounts for the low approval rate people now award to Reagan's presidency. If this is true, the majority of people now see government not as a problem, the way Bush portrays it, but as a solution, which is Clinton's view, to the problems ignored by the Republicans' laissez-faire policies.

"Bush is missing the pulse of the country; that's why there's been no bounce for him in the polls," the Reverend Edgar Vann of the Second Ebenezer Baptist Church in Detroit told me after a Clinton speech at the Baptists' annual convention earlier this month. If such feelings are, in fact, what account for Clinton's lead in the polls, Bush may well lose in a rout. In which case, summoning the bimbo beyond the horizon will do little good. And so, yet another irony of the race may be that while it has been dominated by personal attacks, in the end the person may matter much less than the philosophy he represents. ■

Which career is harder on your back?



In the long run, being buried under paperwork can be more threatening to your lower back than being buried under a 300 pound defensive lineman.

The reason?

Primarily, sitting.

For prolonged periods of time.

It puts a great strain on your back. Not just in the office, but in your car, or in front of the television.

It may sound strange, but it's likely that many of the fans sitting in a football stadium end up in more pain after the game than the players.

Poor posture, along with stress, and a lack of exercise makes matters considerably worse. And all these factors intensify, considering a person works an average of 40 years.

So it's not surprising that 93 million workdays are missed each year due to back pain.

What is surprising, though, is how easy it is to avoid.

For instance, get up and walk around the office more frequently. Sit up straight instead of slumping. Don't stay in one position too long. Switch the phone from ear to ear every now and then. And exercise regularly.

If your back continues to ache, call your doctor, or 1-800-MD-SINAI for a referral to one of ours.

Whatever you do, please, don't just sit there.

Mount Sinai.
Take good care of yourself.

A public health message from The Mount Sinai Medical Center.

The Bottom Line/Christopher Byron

THE LAROUCHE CONNECTION

MORE ON PAN AM FLIGHT 103

IN RECENT WEEKS, I'VE WRITTEN A LOT about the media's fascination with the claim that the U.S. government was implicated in the 1988 bombing of Pan Am Flight 103. But who stirred up the media's interest in this doubtful story to begin with?

For years, suspicion has centered on a New York–based private investigator named Juval Aviv, who worked for the insurance company defending Pan Am in a $7-billion negligence suit brought by the relatives of the crash victims. Yet new information now suggests that Aviv was aided in his efforts by intelligence operatives of imprisoned right-wing fraudster Lyndon LaRouche.

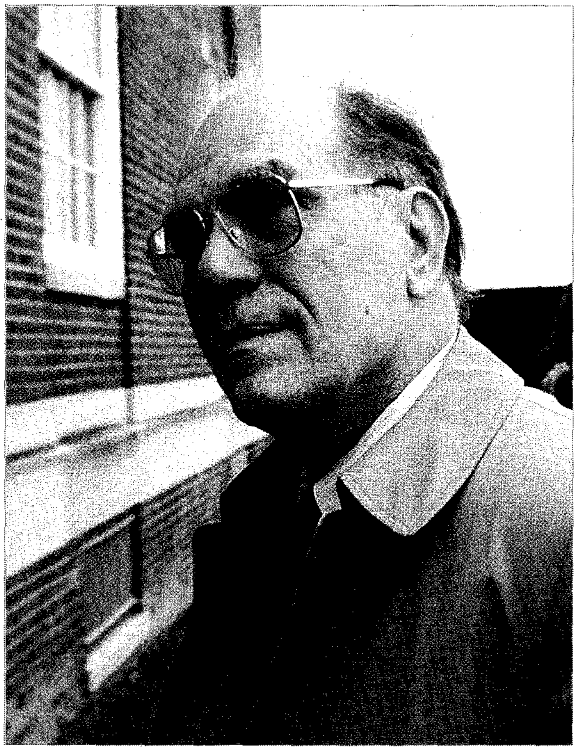
LaRouche is a conspiratorialist who keeps turning up, election after election, as a third-party presidential candidate. Though currently locked away in a Minnesota federal prison, he is "campaigning" for president with a record of support for such things as the quarantining of AIDS patients and the colonization of Mars.

Just who Juval Aviv is remains more of a mystery. Over the years, Aviv has claimed, among other things, to have been an undercover leader of a Mossad assassination squad. Yet according to a top Israeli-government official who investigated Aviv at the request of the U.S. government in 1990, Aviv never worked for Mossad or any other Israeli intelligence service. "In the early seventies, he was a baggage inspector for El Al Airlines," says the official. "The airline fired him for untrustworthiness."

Thereafter, Aviv made his way to New York, where he became a security guard at Roosevelt Island and began inventing a past for himself as a Jewish James Bond. In the spring of 1984, his alleged exploits reached print in a book, published in Canada, entitled *Vengeance.* The *Wall Street Journal* and other publications quickly labeled the book a hoax.

By then, however, Aviv had graduated to private investigator and was working for LaRouche. "We first used Aviv to investigate Cyrus Hashemi back in 1982," says an ex–LaRouche official, referring to a now-deceased Justice Department informant involved in arms deals with Iran.

Aviv declined to be interviewed for this story. But it was his work in connection with Hashemi that ripened into the LaRouche organization's role in leaking bogus information on Pan Am 103 to the media. The key document: a 27-page report, prepared by Aviv for Pan Am's insurance company—U.S. Aviation Underwriters, Inc.—in the summer of 1989. Citing no proof whatsoever for its charges, the document accused a rogue faction within the Central Intelligence Agency of helping to blow up the plane in order to wipe out a rival group of CIA agents who were traveling on the flight.



LYNDON LAROUCHE: *His group helped in the leaking.*

Aviv has denied any involvement in leaking his report—or the information in it—to anyone. But two former officials of the LaRouche organization, plus an ex–CIA official with close ties to the organization, have now provided information that casts doubt on Aviv's denials. Not only were the LaRouche people involved in leaking Aviv's report almost as soon as Aviv had finished writing it, but the Pan Am defense team was sharing information with the LaRouche organization both before and after the leaking occurred.

One source, a former West German–based LaRouche operative who worked for a LaRouche publication, *Middle East Insider,* during 1989 and 1990, says that he met at least twice with Aviv about Pan Am 103—first, shortly after Aviv went to work for Pan Am, and then after his 27-page report had been leaked to the press. The source says the meetings were part of an "exchange of information" with Aviv in connection with his investigation.

At the second meeting, in December 1989, Aviv brought along Pan Am's lead lawyer in the case, James Shaughnessy. The source says Aviv introduced him to Shaughnessy not as an employee of *Middle East Insider* but as a free-lance journalist. Three months later, *Middle East Insider* published an article entitled "Pan Am 103: Autopsy of a Cover-up." Shaughnessy subsequently cited the article in court papers he filed in April 1991 as evidence that Aviv's report was true.

As for the actual leaking of Aviv's report, a second source says the plans for the leak were discussed at a meeting chaired by Paul Goldstein, the LaRouche organization's top intelligence and security man.

Goldstein refused to answer any questions about the meeting. The source says it took place in late September or early October 1989 and was attended by both Aviv and Victor Marchetti, a former CIA official who had ties to the LaRouche group. Though the source did not attend the meeting, he says that both before and after it Goldstein boasted that plans were afoot to leak Aviv's document to an Ohio congressman, James Traficant, with whom Marchetti was in contact.

Marchetti confirms that he attended the meeting and that Goldstein made the arrangements. According to Marchetti, Goldstein explained that Aviv had come up with important information regarding Pan Am 103 that Marchetti would be interested in. Marchetti says that he asked Aviv if he could have a copy of his report, saying that he was in contact with a congressman who "might be able to give it some publicity." Marchetti says he was thinking of Traficant.

Marchetti won't say how he thereafter obtained the report, other than to claim that he didn't get it from Aviv or the LaRouche people. But Marchetti does acknowledge that he soon had the document in his possession—this during a period when Aviv has claimed in court testimony to have been maintaining strict control over the document, giving copies to no one other

Photograph by UPI/Bettmann Newsphotos.

than a small cadre of Pan Am lawyers.

Nonetheless, Marchetti acknowledges that once the document was leaked to him, he slipped it to Traficant. Next, says Marchetti, he arranged for Aviv to come to Washington and meet directly with Traficant, who wanted to "eyeball" him. Thereafter, Traficant held a press conference—on November 3, 1989—and began waving around several pages of the report while railing that the CIA was behind the bombing of Pan Am Flight 103. At the conference, Traficant announced that he had obtained the document from Marchetti.

Marchetti's interview on these matters directly contradicts Aviv's sworn testimony on the same subject, given during an April 1990 federal-court hearing into Aviv's alleged leaking activities. At that hearing, a federal magistrate ruled that Aviv's testimony had been non-credible with respect to one alleged instance of leaking. But Marchetti's statements would seem to impeach a great deal more of what Aviv had to say.

For instance, during the hearing, Aviv testified that he first learned that Traficant had obtained his report when he saw the congressman on television discussing the report. But Marchetti now says that Aviv had already met with Traficant, through arrangements made by Marchetti himself, before the press conference ever occurred.

Similarly, Aviv testified that prior to Traficant's press conference, Aviv hadn't seen or communicated with Marchetti in "many, many years." But Marchetti's statements indicate that Marchetti had met with Aviv and the LaRouche official in New York as recently as several weeks before the Traficant press conference.

What happened in the immediate aftermath of Traficant's press conference is equally revealing. In no time at all, LaRouche's Wiesbaden office received a faxed copy of the complete report from Washington, and refaxed it to a relative of a Flight 103 crash victim in Britain. That person in turn faxed it on to a British journalist and others. Before anyone knew it, copies of the document were turning up everywhere.

What is one to make of all this? Whether or not Pan Am's lawyers—or officials of the insurance company that paid their bills—personally leaked any documents to the media, or intentionally put forth charges that they knew to be bogus, they hardly seem to have looked very closely at the antics of their private investigator regarding the leaking of documents and the cultivation of sources. As the case unfolded, the Pan Am defense team may have thought for a time that it had solved the crime of the century. But with the luxury of hindsight, it is possible to see that their private eye and his pals in the LaRouche organization simply had them spinning in circles. ■

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HERE COME THE GRUMPIES

Calvin Klein
COLLECTION

OLDER AND BETTER: *Model Lisa Taylor . . .*

WOOING A MIDDLE-AGED MARKET

WHEN THEY WERE YOUNG, BABY-BOOMERS were a marketer's dream: acquisitive, aspirational, and affluent. Now aging in a culture that values youth, "grumpies"—grown-up urban mature professionals—have changed the rules of marketing.

By the year 2000, the number of people 45 and over should grow by 18 million (while the number under 45 remains about the same), according to the Census Bureau. Households headed by those under 35 should shrink by 15 percent, while those headed by 35- to 55-year-olds will surge by 28 percent.

Some existing products are benefiting from the grumpie onslaught. Life-insurance policies, cemetery plots, and alarm systems are selling beyond expectation. (Despite their youthful life-styles, grumpies realize the importance of planning, and they're security-conscious.)

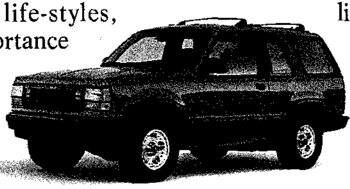
But other products have been developed or adapted to cater to grumpies, a group that was spoiled by its boomer status. Bifocals are now lineless; jeans, the uniform of youth, have a looser fit; panty hose have "control" tops; and girdles (which this generation vowed it would never wear) are selling briskly in the guise of pretty, hip-slimming slips. Rejuvenating products for hair and skin have emerged, such as Rogaine, Prescriptives's Line Preventor, and Avon's Anew Perfecting Complex.

Makers of birth-control pills are trying to convince premenopausal women in their forties that the pill can ensure menstrual regularity. (Ortho Pharmaceutical says use of the pill among women 40 to 44 has doubled since 1990.) Pepsi hasn't turned its back on the Pepsi Generation but now defines it as an attitude rather than an age. And Michelob admits that its new campaign is targeted at an older audience, in recognition of the changing population.

Better-clothing manufacturers have recently reconfigured sizes to make the aging (read: broadening) feel smaller. "What was a size 10 a few years ago is now an 8," says designer George Simonton, a teacher at the Fashion Institute of Technology. "Even mannequins are more Marilyn Monroe than Twiggy." Jeans-makers also recognize grumpie clout. Ads for roomier Lee's say, "Forget about cholesterol. . . . It's your jeans that have been cutting off your circulation." And six years ago, Levi's introduced relaxed-fit jeans to accommodate grumpies' bigger rumps.

Food trends have been affected as well: Between the ages of 30 and 80, people lose 64 percent of their taste buds, one reason that red-hot peppers and Thai food are popular and salsa outsells ketchup. With food, "grumpies are driven by 'wishful thinning,' an adventurous search for style in their fare, and convenience," says Art Siemering, executive director of the International Food Futurists.

"Grumpies have become super-choosy, and food manufacturers have responded," says Kathy Keeton, president of *Longevity,* a magazine that focuses on reversing the aging process. "They've extracted the starch and sugar while adding vitamins and making the portions smaller." Grumpies' health mania is fueling the popularity of foods believed to help prevent cancer, such as broccoli and cauliflower, adds Frank Panyko, vice-president of the Food Institute.

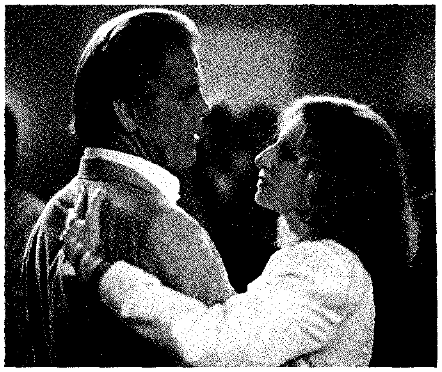


An ad for Ford . . .

Moviemakers are adapting to the advancing median audience age. According to the Motion Picture Association, people over 40 are the only group whose movie attendance has grown in the past six years (by 81 percent). "We're seeing more intellectual, story-driven films, like *JFK* and *The Prince of Tides,* and family movies, instead of mindless violence," says John Kriar, president of Exhibitor Relations, a movie-research company.

What else do grumpies want? Some generalities apply: They're more interested in experiences than in things, and they value service more than price, says Wayne Marks, senior vice-president of Age Wave, a marketing consultancy. "They want home delivery and personal-banking services."

They also want better lighting. "Aging shoppers often mistake a shiny, glossy floor for a slippery one," says Marks. Many cars now offer big, bright digital displays that are easier to read than analog ones. Grumpies are the driving force behind utility vehicles, such as the Ford Explorer, and luxurious sedans, such as Lexus and Infiniti. "*Safety, versatility,* and *luxury* are three buzzwords in the auto showroom," says Mary Beth Lewis, copy chief at *Car and Driver.* "More and more cars have anti-lock brakes, air bags, and new locking systems."

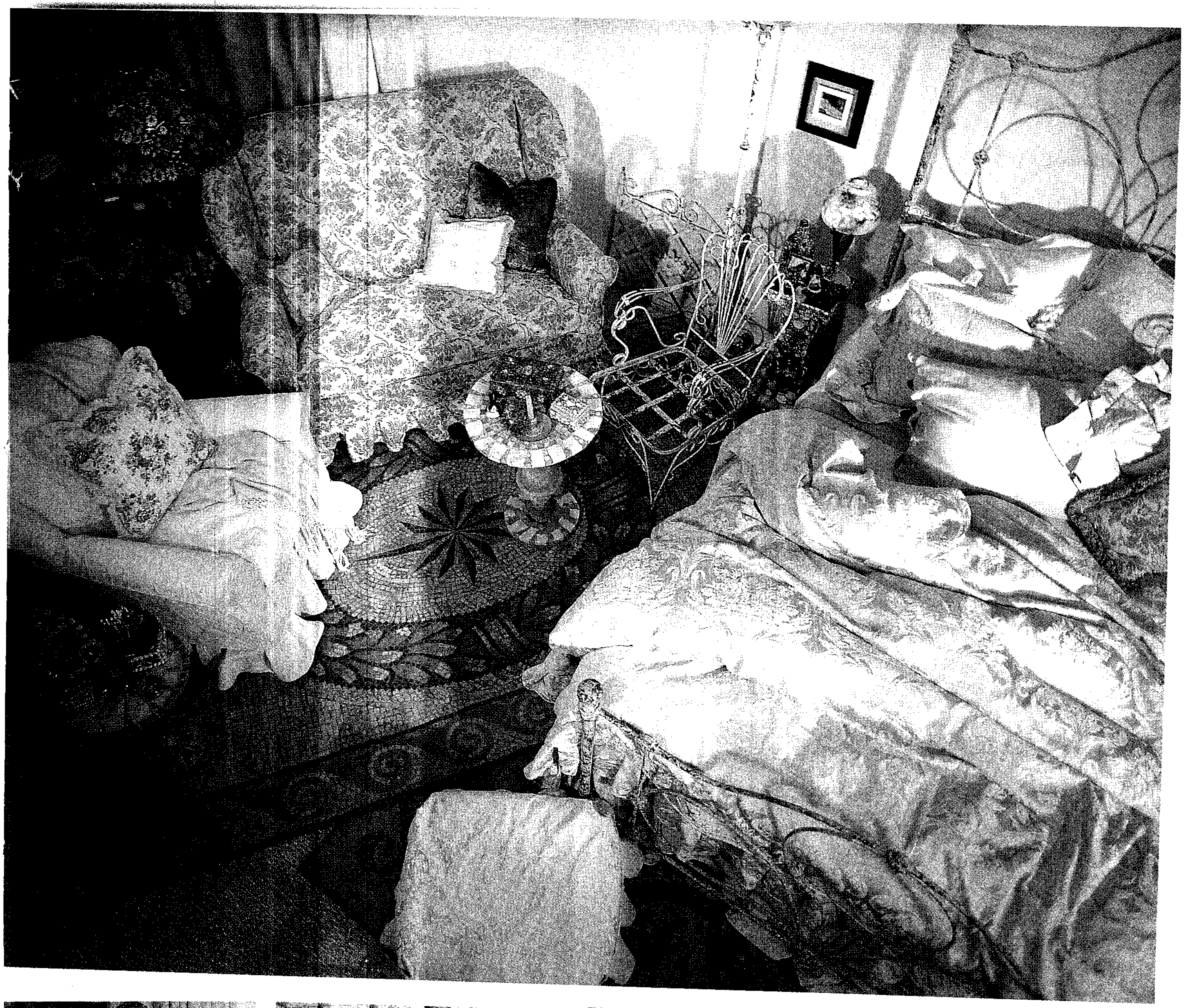


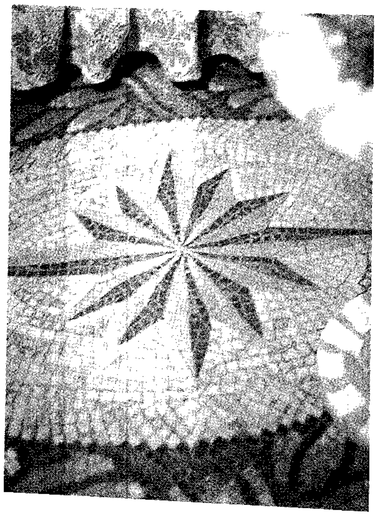
A scene from The Prince of Tides.

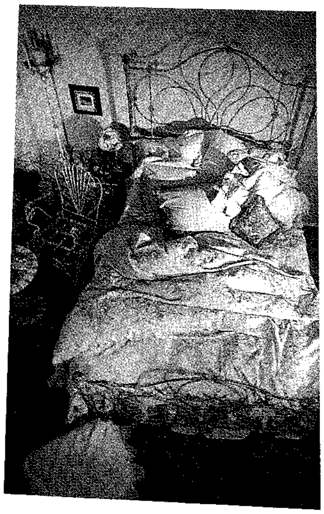
Recognizing grumpies' economic clout is one thing; tapping into it is another. In this sense, grumpies are a marketer's nightmare. "From the outside, the folks who made it cool to be thirtysomething appear fairly settled and respectable," says Cheryl Russell, editor of the newsletter *The Boomer Report.* "But really they're more individualistic, hedonistic, and powerful than their parents were at this age."

Researchers recognize that people have many of the same preferences throughout their lives—the so-called cohort effect. But they're also affected by whatever stage they're at—the life-stage effect. "Marketers must recognize the mix between the cohort and life-stage effects,"

Photograph center, by Jurgen Vollmer/Columbia Pictures.







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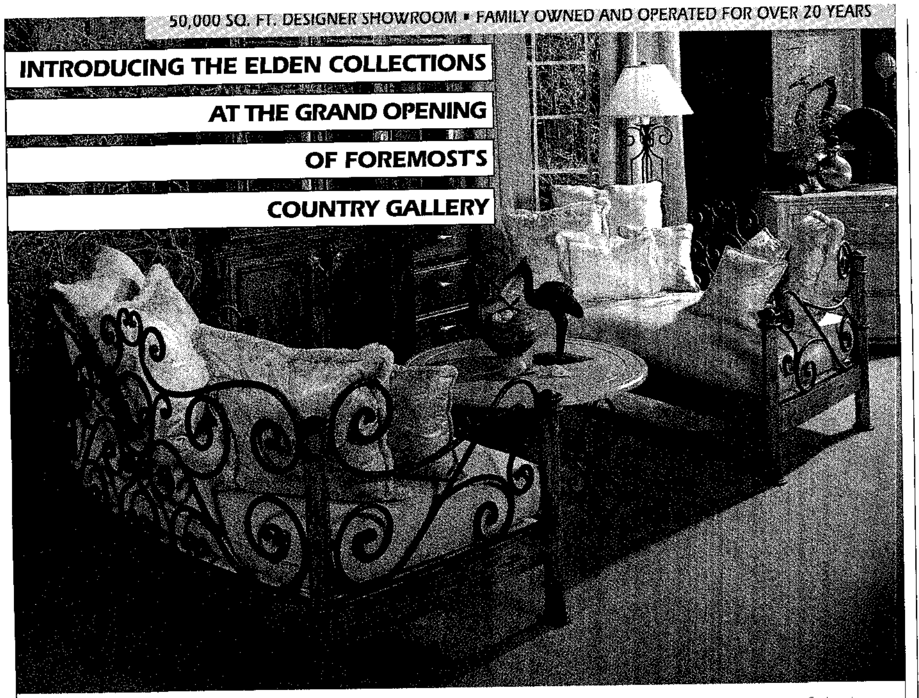

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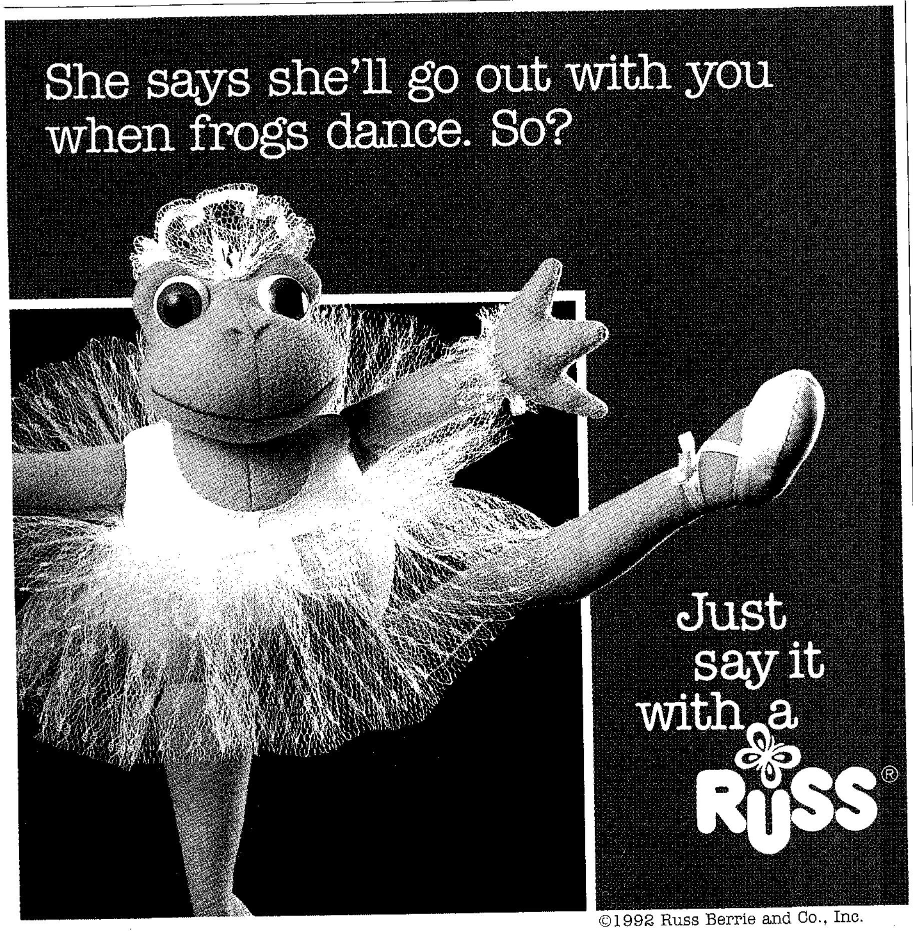

She says she'll go out with you when frogs dance. So?

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You'll find Bettina at your neighborhood store where there are friendly people to help you find that special gift. Or call 1-800-343-RUSS.

says Russell. "But for this generation, the cohort is stronger. Grumpies think they can stop the clock, and they feel entitled to stay 20. This is the first generation that longed for a fountain of youth and has the medical technology and know-how to come close."

"Aging baby-boomers have made it fashionable to grow old," says psychologist Ross Goldstein, co-founder of Generation Insights in San Francisco, which tracks boomer trends. "In past generations, midlifers felt the world was passing them by. Age is somewhat irrelevant now, with fewer prescribed ways to behave: No one says, 'Act your age.' That's now meaningless."

Some companies are using older models. "Remember in *The Graduate,* Anne Bancroft was an older woman at 35?" says Kathy Keeton. Today, Calvin Klein uses photos of the un-airbrushed fortysomething model Lisa Taylor, smiling so the corners of her eyes crinkle, in his ads. Kraft uses Cheryl Tiegs to endorse yogurt. Some designers are ignoring the *Mademoiselle* crowd and advertising in media popular with baby-boomers. "They're going where the money is," says George Simonton.

"Advertising that makes those who think young—but are beginning to sag and squint—*feel* young will soar," says Laurel Cutler, vice-chairwoman and worldwide director of marketing planning at the FCB ad agency. "These are seasoned customers. By the time you get them, they've already bought ten cars or six stereo systems."

Marketers can sell to grumpies "by making them feel guilty if they're not fixing what they have the power to fix," adds Cheryl Russell. "The trick is to show people who have a solution—people who are happier or who have thinner thighs—and subtly suggest that your life is incomplete if this is absent from it."

An Infiniti ad that shows a guy in his forties pulling up to teens in an old Mustang "gently points out that we're not what we once were, and that we probably do need a tad more seating space," says Dan Fox, executive vice-president at FCB Chicago. "We can't shake people by their lapels with the news that they're older and fatter," adds Fox. "Miller Lite's 'It's it, and that's that' went too far. It pitched reality as medicine. You can advertise *about* the problem, but you have to stop short of saying you're approaching being a physical wreck."

Despite grumpie clout, however, many marketers are not going after them, says Russell. "Fox and the other networks are shedding programs that attract middle-agers to go after 25- to 34-year-olds [because brand loyalty is formed at a young age], forgetting that older boomers are far bigger spenders in every category. And many advertisers act as if the boomers were still in their early twenties, showing flat bellies where there should be paunch."

"They have to recognize," says Frank Panyko, "that mid-life crisis is a major malady of our time." ■

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In conjunction with the publication of *New York*'s annual Holiday Entertaining issue, the Holiday Entertaining Fair will allow dozens of *New York* advertisers to serve up an appetizing buffet of holiday food and drink as well as tabletop and decorating ideas.

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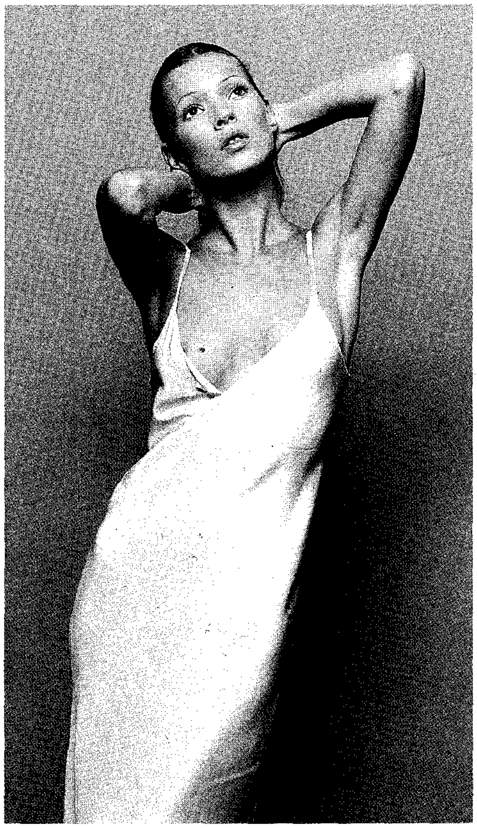
FAST TRACK

EDITED BY CHRIS SMITH

BRIEF LIVES

Capricorn Rising

'ME MUM THOUGHT IT was all a big con job," Kate Moss says, remembering the day someone calling himself a booking agent came up to her in an airport VIP lounge and asked if she wanted to be a model. "Mum said, 'Kate, watch out; they're just trying to use you.' "



Great Kate: Calvin Klein's new model.

After all, Moss was a 14-year-old schoolgirl still in tartan plaids and knee socks, living with her parents in Croydon, a suburb of London.

Four years later, it's bye-bye-Croydon and I'll-take-Manhattan. This month, 18-year-old Kate Moss, who still looks decades away from being able to order a Pimm's Cup on her own, is plastered all over bus stops and glossy magazines in a new ad campaign for Calvin Klein. There's Moss wrapped in a big ankle-length coat, in black leather jacket and bell-bottoms.

But in the most provocative ads, Moss goes topless—either solo or swaddled by beefcake rapper Marky Mark. All that comes between her and her Marky is, quite literally, one bare breast.

"Doesn't bother me at all," beams back Moss, a pie-faced waif with big green eyes and long brown hair. "'Twas just a job."

Now living in New York with her boyfriend, photographer Mario Sorrenti, and his family and looking for an apartment in the Village, Moss started out doing little jobs in offbeat British publications like *The Face.* Then along came the likes of Steven Meisel, Bruce Weber, and Patrick Demarchelier, who eventually recommended her to Klein. Calvin wanted a sixties hippie look, replete with hip-huggers and peace sign, but Moss can just as easily turn into slinky nineties glamour puss. In this month's *Harper's Bazaar,* she goes retro–*Mod Squad* in sock-it-to-me fashion. Next week, she flies to California to shoot Calvin Klein's new television commercials with Marky Mark and Herb Ritts.

Sweet and down-to-earth as Petula Clark, she's into working, sleeping, and listening to her Walkman. And she reads "everything from trash to psychology." Right now, it's *The Road Less Traveled,* by M. Scott Peck. Born on January 16, Moss is a Capricorn. And this is a girl who takes her stars seriously.

"We're ambitious, focused, and determined. You know, don't you, that the Capricorn is the goat climbing the hill? It won't stop till it gets to the top." RICHARD DAVID STORY

TWENTY QUESTIONS

20
Questions

☐ WHY CAN'T THE environmental president take the subway when he comes to town?

☐ How did Matisse get by without an NEA grant?

☐ Exactly how would I be better off if Clinton *had* been drafted?

☐ Who says you have to be smart to play chess?

☐ How come you never see changing tables for adult diapers?

☐ If there's safety in numbers, why does midtown scare me?

☐ Why doesn't someone invent a cellular phone-answering machine?

☐ Do all white supremacists live in trailer parks?

☐ Who was taking care of her kids when Marilyn Quayle was giving her "family values" speech?

☐ Why does television have "seasons"—are there three months when we're not supposed to watch it?

☐ How do we know Homestead didn't look like that before Hurricane Andrew?

☐ Should Pat Buchanan switch to decaf?

☐ How come the guy on *Quantum Leap* never jumps into anybody boring?

☐ Will Bill Cosby leave some money for the rest of us?

☐ What if GM runs its MasterCard the way it runs its car company?

☐ Where do the reporters eat in Somalia?

☐ Why is it harder to cash a $20 bill than it is to cash an out-of-town check?

☐ Shouldn't my dentist be reading *Root Canal Weekly* instead of *Town & Country?*

☐ What are the chances of Charlie Rose's showing up for work wearing a silver nose stud?

☐ Who voted for Phil Caruso?

JIM MULLEN

Photograph by Mario Sorrenti.

LOCAL HEROES

The Clean Team

BY THE TIME BENNY Vasquez, 17, Kathy Rivera, 17, and Rosa Rivera, 22, show up at Brooklyn's El Puente Community Center for their Toxic Avengers meeting early one Friday evening, the place is jumping. Teenagers are everywhere: sorting trash at the recycling bins, addressing mailings about hazardous pollutants, hanging out on a worn couch debating NFL games.

Hot causes for suburban high-school students these days include the rain forest, animal rights, and Amnesty International. City kids, however, are pioneering a new breed of teenage activism. Fed up with the abundance of problems facing their own urban communities, they're taking matters into their own hands.

Here in Williamsburg, there are the Toxic Avengers. The six-member coalition, which cribbed its name from a camp horror movie, exposed a company that was dumping chemicals into the sewers. The Avengers are also spreading the word about Radiac, a radioactive-waste warehouse in Williamsburg—they've staged demonstrations, passed out informational fliers, and stenciled facts on streets about the warehouse's potential threat to the area.

"They put Radiac in our neighborhood because we are a minority population and we are poor," Vasquez says. "And they don't think that we're gonna fight back."

But they *are* fighting back, and while it doesn't look as if Radiac will be closing down any time soon, the Toxic Avengers' work hasn't been in vain: They've pressured the company into holding an annual public meeting.

FIGHT RADIAC
JOIN THE TOXIC AVENGERS OF EL PUENTE

Avenging angels: Kathy and Rosa Rivera.

Other teen-organized activities at El Puente include measles-vaccine drives and AIDS-education workshops, and recently there's been talk of opening a soup kitchen to feed the neighborhood's hungry. "A lot of people want to help the rain forest," Kathy Rivera says, "and that's important, but sometimes I think, Why don't you look around? People are giving all this money to something that's thousands of miles away, while right down their block someone's dying."

KIM FRANCE

TV

TÉA TIME

FOX TV, IN ITS courageous quest to stir the hormones of every straight American male, has given us Christina Applegate, Shannen Doherty, and a whole flock of Fly Girls. But they were all a mere warm-up act for Téa Leoni.

Leoni hurtled into her first scene on the sitcom *Flying Blind* wearing a tight black *bustier;* her first line was a smoky "I really need you," followed by a knee-buckling fifteen-second smooch with a total stranger.

But don't even think of calling Leoni's character a bimbo.

"In TV history—make that *world* history—a man who plays around is considered charming and endearing," she says. "Look at Warren Beatty. It's time for women to have a shot at that."

The incredibly boring Téa Leoni.

Leoni—who pronounces her first name *Tay*-ah and is in her mid-twenties—has acting in her blood: A grandmother appeared on Broadway with the Lunts; an uncle played Mr. Ziffel on *Green Acres.* But her daughter-of-a-corporate-lawyer/Brearley School upbringing didn't suggest a show-biz career, and after two years at Sarah Lawrence, she bolted to live in Japan, Italy, and St. Croix, where she worked on a 62-foot sailboat. Then, in 1988, she was cast in an updated *Charlie's Angels* from a field of 20,000, even though she read the dialogue *and* the parenthetical stage directions in her first audition. The show never ran, but she stayed in L.A. and married a commercial director.

Offscreen, Leoni doesn't so much speak as filibuster. She's able to gab passionately for fifteen minutes about her time in Italy ("my white version of *Roots*"), California astrology freaks ("Go get a wheat-grass enema, buddy"), the novels of Larry McMurtry ("When I was reading *Lonesome Dove,* I couldn't hold a conversation at dinner—I'd sit there at the table, thinking I was in Texas, I was so caught up in the book"), or her childhood fear of water ("I was in a sailing accident when I was little, so I was afraid of the water; my parents took me to a shrink, who said, 'Your violent reaction to water is really related to the womb.' I said, 'Hel-*lllooohh!* We're paying you $65 an hour for this? I fell out of a boat! This has nothing to do with my mother!' "). It's as if Bill Clinton's five-point-plan-speak and Billy Crystal's shtick were locked in Annette Bening's body.

"I'm not nearly as pretty or as ballsy as my TV character," Leoni claims. "A fun night for me and my husband is Cuban food, reading in bed, and then sex. God, we're so boring!"

Yeah, sounds like absolute, unrelenting, sheer tedium.

C.S.

Photographs: top, Peter Freed; bottom, George Lange/Outline.

POLITICS

THE SEDUCTION OF PHIL STEIN

PHIL STEIN, STRUGGLING actor, is on the phone with Bella Abzug, campaigning politician: "I might go to Jerry Nadler's first. He said he had a nice spread over there at the Tribeca Grill. You're having crackers and cheese . . . a little wine? Cookies? So I'll go to Nadler's first, and we'll have some dessert at your place. See you later, Bella. Bye!"

It has begun, the long night of freebies and flesh-pressing by New York Democrats running for the Eighth Congressional District seat left vacant by the death of Representative Ted Weiss. Stein, 39, says he's aggressively nonpolitical; he was talked into becoming one of the nearly 1,000 members of the New York County Committee two years ago by a friend who's active in the Village Reform Democratic Club. "He told me it was purely a ceremonial thing, and he just needed a name to put on the list," Stein says with a shrug. Then Weiss died, and Stein's mailbox instantly filled with fliers from four of the six candidates. And the phone started ringing: Three of the aspirants were having parties, and they couldn't wait to meet Phil Stein.

"What's that, chicken?"

We've cabbed from Stein's Bank Street one-bedroom to the Tribeca Grill, where Assemblyman Jerrold Nadler and his camp have gathered. Gobbling hors d'oeuvre and striding toward the bar, Stein bears an unnerving resemblance to the restaurant's co-owner Robert De Niro. "I auditioned for *A Bronx Tale,* which De Niro is directing," Stein says. "I didn't get the part."

But tonight isn't about movies. It's about toilets. Public toilets and the shortage of them on Coney Island—it's Stein's "agenda." He buttonholes Nadler:

"So I'm on Coney Island with my family, and I'm talking to the people who work the sideshow there, and they tell me, 'There's no toilets.' "

The hefty pol pleads ignorance. A handler hustles Nadler away.

Stein ponders Nadler's response. "He admitted he didn't know anything, so that was sort of an honest answer." On the way out, he announces, "I'm leaving the building now!" No one seems to notice.

Next stop, Bella Abzug's apartment at 2 Fifth Avenue. The 72-year-old ex-congresswoman is sitting in front of a large hat tree.

Stein: "They need a few extra toilets."

Abzug: "I always worked on a lot of local issues."

A young woman interrupts, pointing to some art on the wall and asking Abzug, "Do you know if that's a Warhol or a Drexler?"

Time to head uptown. Jimmy Breslin, the husband of Councilwoman Ronnie Eldridge, is hunkered down by the fax machine in their Central Park West home, near the food.

"Jimmy, how's your rugalach?" Stein asks, selecting a pastry. Breslin ignores him.

Eldridge fields questions about welfare reform, health care, free trade . . . the toilet issue.

"I'll get it for them!" the candidate promises Stein, later dubbing him "the guy from Coney Island." In the elevator, Stein chats with Breslin again: "Jimmy, we couldn't get a drink in there. A little scotch would have been nice."

"Why didn't ya tell me!" Breslin says.

Walking on West 67th Street, a cup of seltzer in his hand, Stein says he's narrowed the field to Nadler and Abzug. (Eldridge was "insincere.") All this kingmaking started as a joke. "Now," he confides, "I'm taking it seriously." Two days later, Stein and a majority vote for Nadler. RICK MARIN

PRICES

HERE'S WHAT IT COSTS TO GET juiced these days:

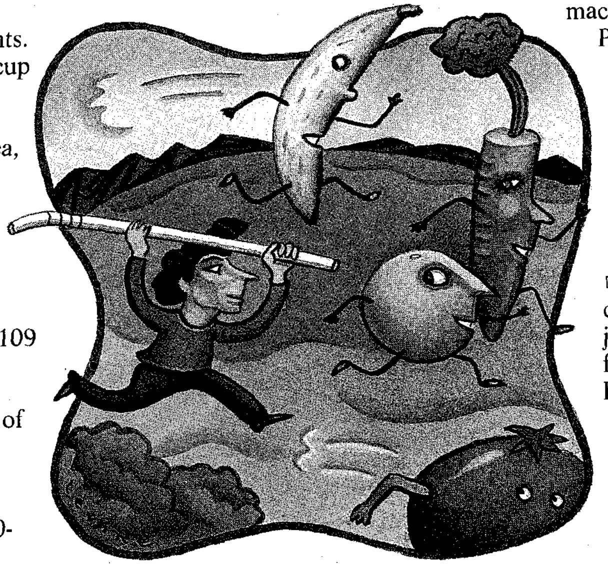
☐ One pound of loose carrots, at Fairway, 2127 Broadway, 49 cents.

☐ Sixteen-ounce cup of carrot-celery-parsley-beet juice at Healthy Chelsea, 248 West 23rd Street, $3.19.

☐ *The Juicer Book,* volumes one and two, by Joanna White, at Barnes & Noble, 109 East 42nd Street, $15.90.

☐ Ten-pound bag of Hamlin oranges delivered from Florida by Indian River Fruit, 1-800-343-7848, $21.95.

☐ *The Juiceman Live,* a 90-minute videotape featuring Jay Kordich, 1-800-800-8455, $29.95.



☐ Krups VitaMini juice machine, at Broadway Panhandler, 520 Broadway, $54.50.

☐ "Fresh Juicing Jamboree" class at the Natural Gourmet Institute for Food and Health, 48 West 21st Street, $55.

☐ Juice-o-Mat chrome manual juicer from the forties, at Mood Indigo, 181 Prince Street, $75.

☐ Champion juicer, at Zabar's, 2245 Broadway, $219.98.

OVERHEARD

AT THE LOEWS 84TH STREET movie-theater box office: "One for *Singles,* please."

Illustrations: top, Robert Neubecker; bottom, Andy Levine.

Mario Buatta*

Photo: George Lange, n.y.c.

Mario Buatta Designs

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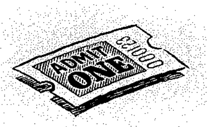
HOT LINE

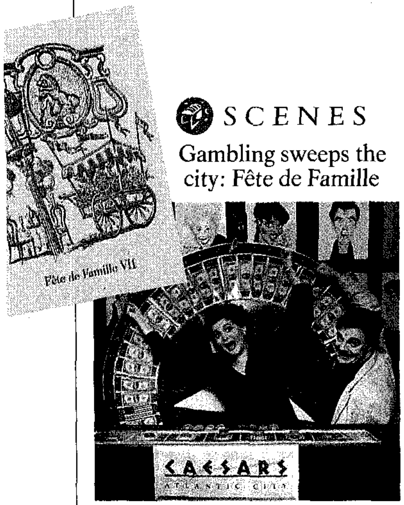


THE TOPS IN TOWN THIS WEEK

COMPILED BY RUTH GILBERT

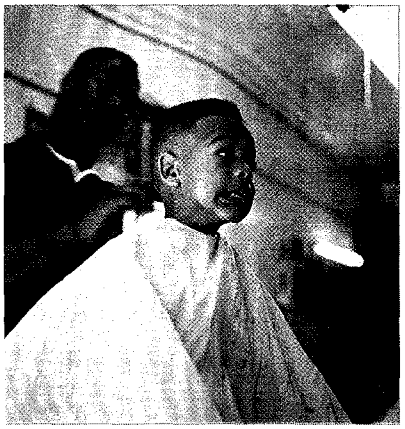
SCENES

Gambling sweeps the city: Fête de Famille VII, the neighborhood street fair and casino to benefit the AIDS center at New York Hospital, gets under way at 6 P.M. on October 1. The event is dedicated this year to Peter Allen and is once again held at Mortimer's (155 East 75th Street). There's gambling and food (under a tent outside), and Bobby Short has organized the entertainment. Tickets are $250; 685-0113. On October 4, it's Broadway Casino Night. Caesars Atlantic City is setting up a casino in the Sheraton New York—blackjack, roulette wheel, horse racing—as a way to benefit Broadway Cares/Equity Fights AIDS. Tickets are $150; 772-9550.



ART

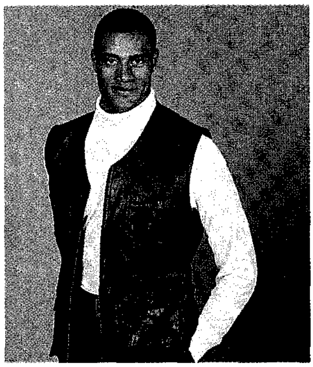
***Songs of My People:* Fifty black photojournalists set out to capture the range of black American life, and they've brought back 150 rich images, from cowboys to convicts to cute kids. All are on exhibit at the Museum of the City of New York (1220 Fifth Avenue, at 103rd Street) through January 3, 1993.**



It's black tie for the fall kickoff at the Whitney Museum on Monday, October 5. Cocktails are at seven on the second floor; dinner and dancing follow on the fourth floor. Tickets range from $100 to $2,500; 570-3672.

FASHION

Vests are all the rage this season, and what better way to move into fall than in this oversize black-leather number from Lance Karesh for BASCO? Lambskin-leather front and wool-melton back. Available for $300 at Barneys.



Susan San Giovanni

TASTINGS

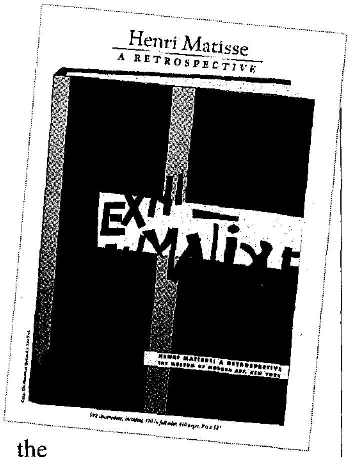
BY ALEXIS BESPALOFF

As a change from the aggressive tannins of Cabernet Sauvignon, enjoy the subtle nuances of Pinot Noir; the fine 1990s of Saintsbury and Acacia (about $18), both from the cool Carneros region of Napa, manage to combine elegance and complexity while retaining plenty of appealing fruit.

VIDEOS

One False Move ($89.99): Wow, that was quick. Already in stores, director Carl Franklin's art-house hit (about two killers and their drug-addled moll) is at the Quad.

BOOKS


Henri Matisse
A RETROSPECTIVE
EXH
MATISSE
HENRI MATISSE: A RETROSPECTIVE
THE MUSEUM OF MODERN ART, NEW YORK

Henri Matisse: A Retrospective: Can't stand the wait until you finally get to see the greatest show in town? This exhibition catalogue/book/classic will do just fine. No coffee table—or intelligent reader's bookshelf—should be without it. (The Museum of Modern Art; $75; paperback, $37.50.)

ASK GAEL

***What's new for the hungry and stagestruck?* The gifted team that put Park Bistro and Les Halles on the gourmaniacal map has opened Brasserie des Theatres in the Paramount hotel. There's choucroute, terrines, stuffed veal loin, and brandade of cod. At 243 West 46th Street; 719-5588.**

Charlie Samuels/Outline

MUSIC

Barbara Cook: Those who remember her *when* come for the memories, but a brand-new generation gets a chance to experience for the first time this 65-year-old singer with one great voice. At the Café Carlyle at 8:45 and 10:45 P.M.; through October 24.

Carnegie Hall officially opens on September 30 with the Pittsburgh Symphony. Lorin Maazel is conducting, Yo-Yo Ma is on the cello, and it's an all-Tchaikovsky program. The next night, Pittsburgh and Maazel do a concert version of *Fidelio* with soloists Mary Jane Johnson, Gary Lakes, and Theo Adam.

Merkin Concert Hall opens with a tribute to Darius Milhaud. A marathon, all-day event, it gets under way at 2:30 and should go until around ten with a survey of his vast catalogue of 400-plus items. His 91-year-old widow, Madeleine, is on hand, along with famous students like William Bolcom. On October 4.

TELEVISION

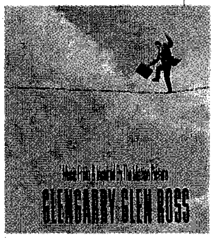
In the rare event you find yourself with nothing to watch on the networks—imagine that!—you might want to consider the Museum of Television & Radio. "Olivier on Television" runs through October 11 and lets you see Sir Larry in some of his great TV performances—a lot of them haven't been available in years. Screenings are 2:30 P.M., Tuesday through Sunday; 5:30 on Thursday; and 6 P.M. on Friday.

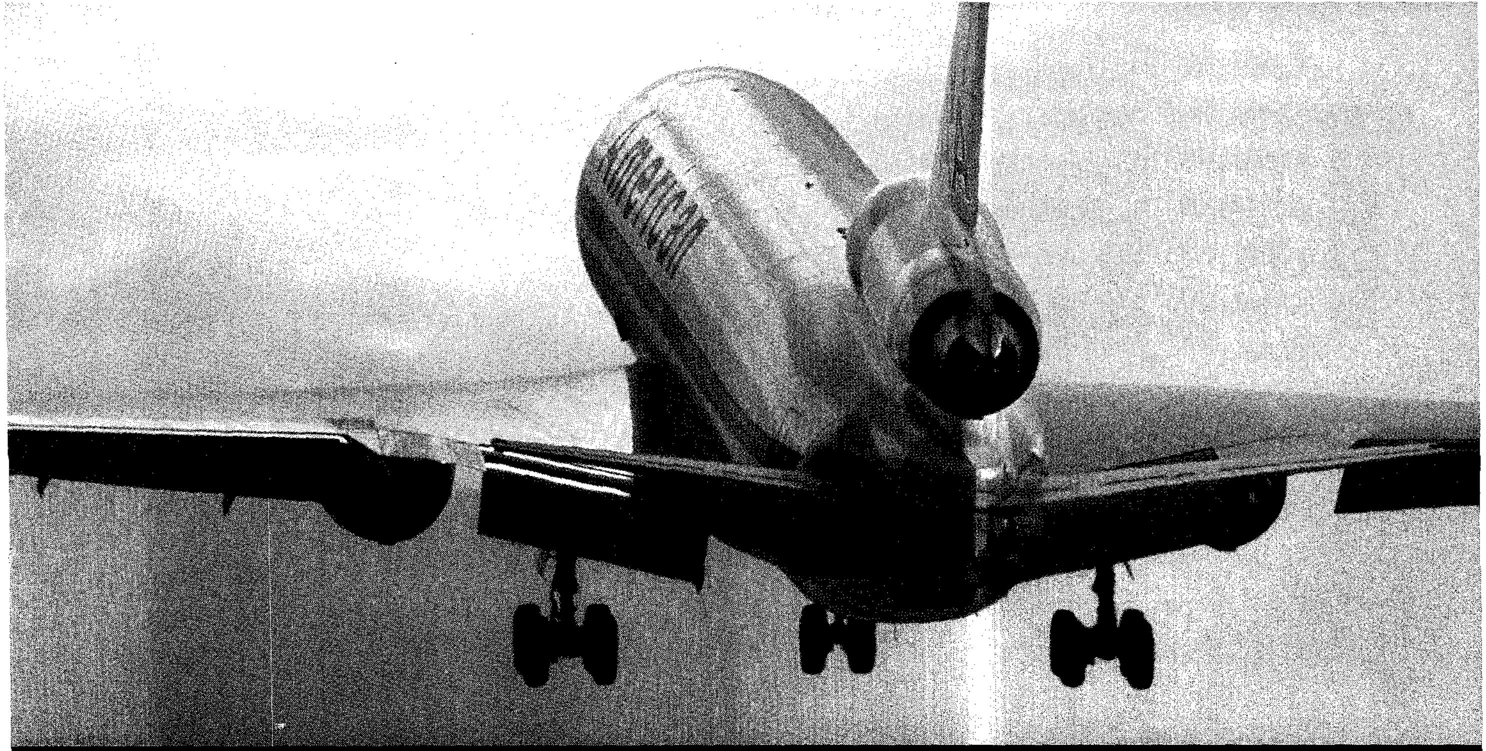
THEATER

Ali: Geoffrey Ewing is one of the authors and *the* star of this one-man show about the boxer. At the Sheridan Square Playhouse.

RECORDINGS

***Glengarry Glen Ross:* Sophisticated, cool, and full of lush jazz, this may be the soundtrack of the year. The music of David Sanborn, Wayne Shorter, Bill Holman, and Shirley Horn (in an amazing version of "You'd Better Go Now") is a sensational counterpart to David Mamet's tough, dog-eat-dog movie of hustlers and con men. (Elektra Records.)**





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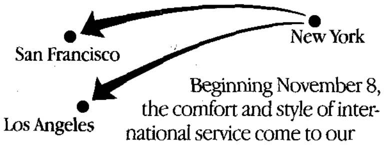
Starting November 8, American Will Offer Three-Class Service To San Francisco As Well As To Los Angeles.



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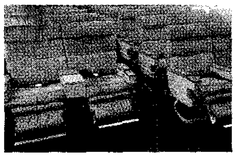

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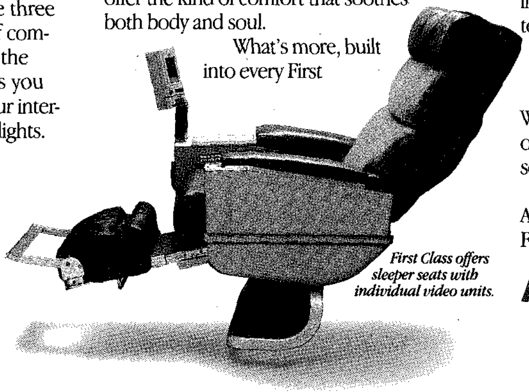

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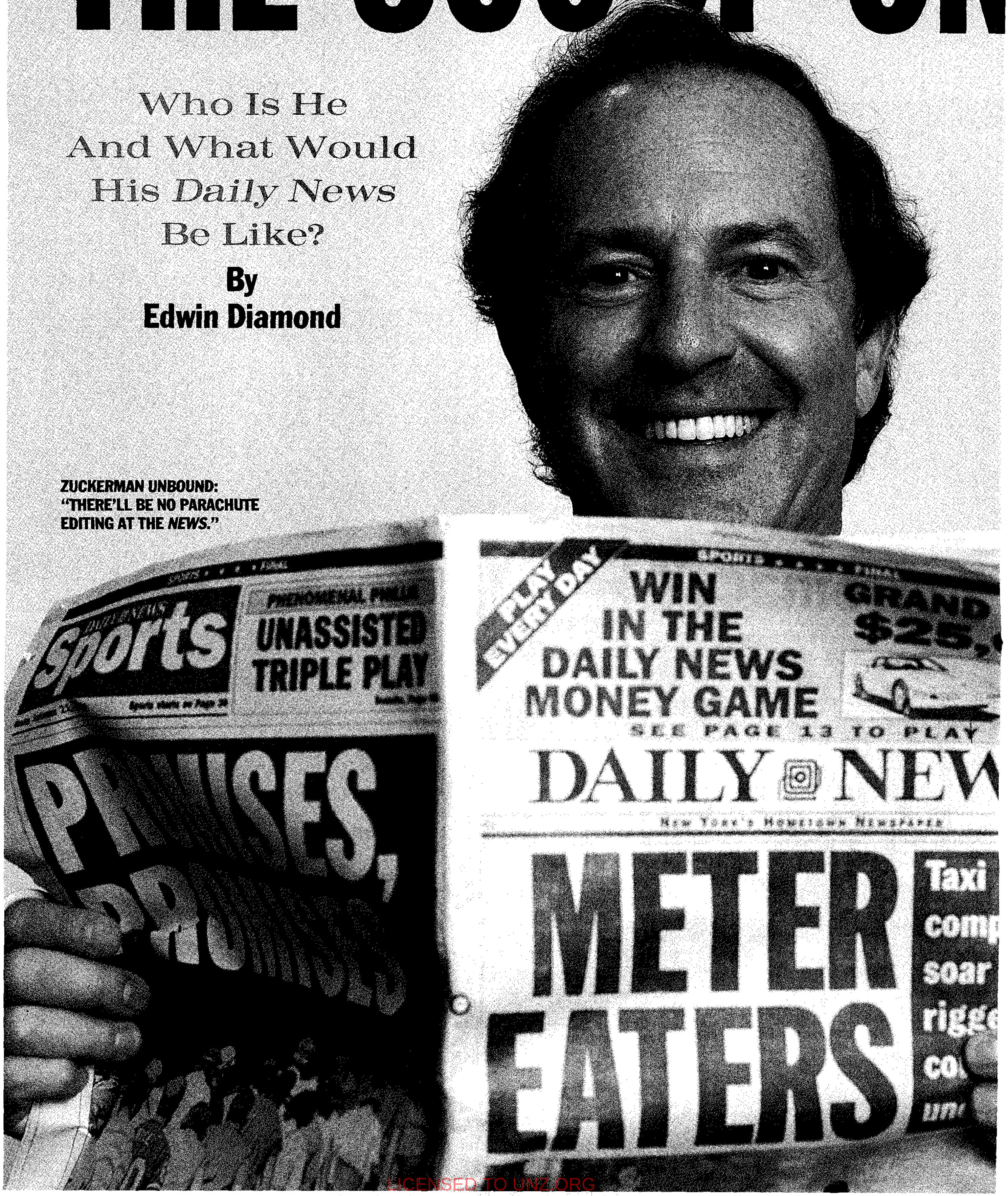
THE SCOOP ON

Who Is He And What Would His *Daily News* Be Like?

By Edwin Diamond


Sports
PHENOMENAL PHILLIE
UNASSISTED TRIPLE PLAY
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GRAND $25,
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DAILY NEWS
New York's Hometown Newspaper
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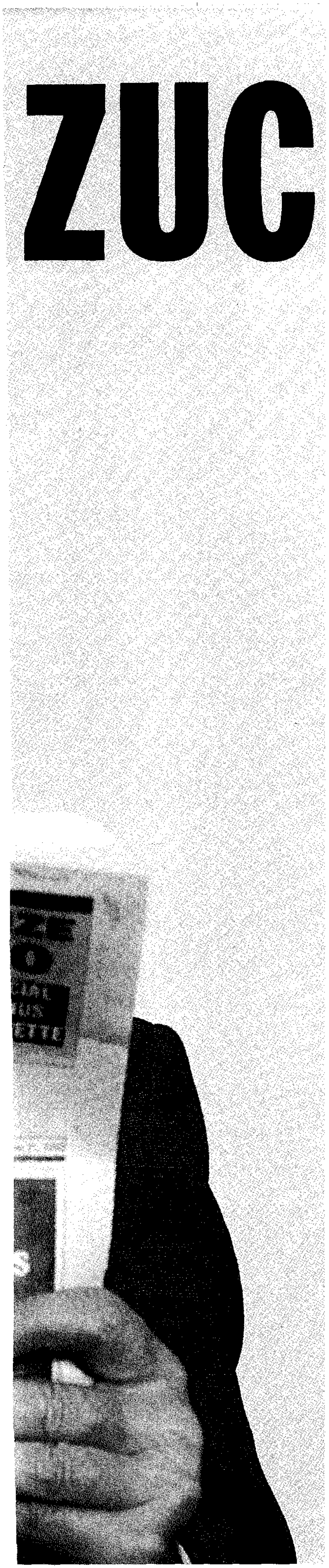
ZUCKERMAN UNBOUND: "THERE'LL BE NO PARACHUTE EDITING AT THE *NEWS*."

ZUCKERMAN



THE NEW YORK *Daily News* HAS always been a paper for tough guys. Captain Joseph Patterson started the *News* in 1919 to show his rich newspaper-publisher cousins how to put out a workingman's paper. "Tell it to Sweeney," Captain Joe instructed his editors. "The Stuyvesants can take care of themselves." Patterson's gritty formula of crime, sex, and true-life stories made the *News* the largest-circulation daily in America.

In more recent years, however, a succession of self-proclaimed tough-guy owners practically killed the *News.* Charles Brumback, the number-crunching CEO of the Tribune Company, aggressively tried to break the *News's* unions and instead sustained a devastating strike that drove circulation down from 1 million to 300,000. Robert Maxwell, a *crooked* tough guy, took over from Brumback and piloted the *News* into bankruptcy, jumping ship right before the crash.

Now Mortimer Zuckerman, 55, the real-estate entrepreneur and magazine publisher, seems assured of completing his takeover of the *News* by November. Zuckerman may be the smartest of the tough guys. He has negotiated the deep concessions from the unions that Brumback couldn't get while facing down the *News's* creditors. Zuckerman, moreover, promises attention to the practical matter of editing that the manic Maxwell never found time for. "God is in the details," developer Zuckerman declared last week, quoting the architect's maxim, and then added a typical Zuckermanian zinger: "But so is the Devil."

It's precisely the specifics of Zuckerman's plans for the paper that have to be filled in. Zuckerman spoke about making the *News* "a popular, populist paper, the vibrant, energetic voice of New York City." He promised "good writing and investigative reporting . . . of course, the *News* shouldn't try to be the New York *Times.*" But the *News* needs much more than upbeat one-liners. Zuckerman has to figure out how to make the paper profitable again in a wretched economic climate. For the record, he's optimistic, befitting a man putting some of his own money—and his considerable *amour-propre*—where his mouth is to make the *News* "vibrant." "The recession isn't permanent, even in New York," he said. "I'm in it for the long haul."

Even before the current bad times, however, the circulation, advertising, and population trends had been running against the city's tabloid papers, and particularly against the *News.* The nagging question facing Zuckerman is the same one that Brumback and Maxwell never satisfactorily answered: What is the *News's* franchise now that Sweeney—a white, working-class guy—doesn't live here anymore?

Brumback's eventual solution was to walk from New York. The Tribune Company had to give Maxwell $60 million to take the *News* off its hands. Mad Max, in his turn, had no real plan for the *News,* aside from getting his picture in the paper. Zuckerman will pay out $18,250,000 in cash when he closes the deal. A little more than half goes to the *News's* creditors; the rest pays the costs of bankruptcy—for example, lawyers' fees—and also covers expected losses for the rest of 1992. Zuckerman at closing also assumes $17.5 million in obligations to newsprint suppliers and to employee-benefit funds. In all, a $35.7-million fee for the chance to succeed where other big boys failed.

So far, he's negotiated the right to eliminate 70 or so editorial and white-collar jobs. He has also pushed off to a later date several key steps that Brumback and Maxwell needed to take but avoided: among them, building a new color plant to replace the *News's* decrepit production facilities and providing the money to reduce the blue-collar work force through retirements and buyouts. Zuckerman won the backing of the pressmen and drivers—the only unions with the power to shut down the *News's* operations—by promising no cuts in their ranks until after the new plant is finished in 1994, or 1995, or whenever.

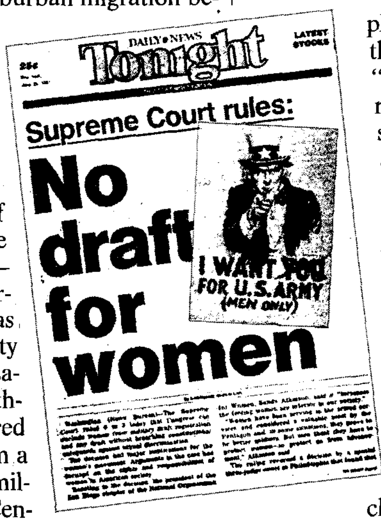
That was Zuckerman's shrewdest tactic. Conrad Black, the Canadian publisher whose takeover bid was favored by *News* management and by the creditors, asked the pressmen and the drivers to take their hits now rather than later. He never could get union support. Zuckerman's arrangement postpones what even the union officers know is needed. The Brumback-era *News* had well over 3,000

PHOTOGRAPH BY HARRY BENSON

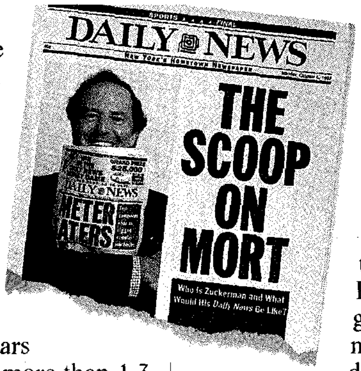
employees; Maxwell won concessions that lowered the figure to around 2,000. Black and other potential acquisitors hit on a figure of around 1,500. “We know there's overmanning,” a union strategist explained last week. “Zuckerman's style is ‘Promise them anything to get what he wants.’ ”

According to the same strategist, after Zuckerman takes over and starts the new plant, he can claim he's discovered that “ ‘the situation’—featherbedding, work rules, whatever—‘is worse than I imagined’ ” and demand bigger cuts. Some of Zuckerman's prospective newsroom staff see it as part of the developer-publisher's deep-grained style: Get title, then fight to reduce costs or, in some cases, don't pay what has been offered. They can recite, like a catechism, Zuckerman's history of acquisitions followed by lawsuits—in a Boston redevelopment project, at *The Atlantic,* and even skirmishes with neighbors after he acquired a grand beach house in East Hampton.

CUTS IN THE EMPLOYEE PAYroll—which accounts for perhaps 52 percent of the *News*'s annual $245-million budget—represent half of Zuckerman's profit-and-loss equation. The other side is increased revenues, from circulation and advertising. Joe Patterson's *News* sold more than 3 million copies and was fat with classifieds and department-store ads. Then the postwar suburban migration began, and New York City lost 10 percent of its population between the 1960 and 1980 censuses; the *News*'s circulation faltered.


DAILY NEWS
Tonight
25¢
LATEST STOCKS
Supreme Court rules:
No draft for women
I WANT YOU FOR U.S. ARMY (MEN ONLY)

The complexion of the city—and of the tab-buying public—also changed. Patterson's New York was essentially a white city (in 1950, blacks, Latinos, Asians, and others together numbered less than 1 million in a city of almost 8 million). By the 1990 Census, the number of whites in New York had declined by almost 50 percent while the nonwhite population had increased fourfold. The city's newer arrivals didn't take up the newspaper habit as readily as earlier generations had. The upper end of the audience gravitated to the *Times, The Wall Street Journal,* and magazines, while a lower-income audience turned to TV or radio—accessible, linguistically undemanding, and “free.” The *News* and the *Post,* joined in 1985 by New York *Newsday,* competed for the ever-shrinking middle. (In 1980, the *News* made an ill-fated attempt to attract a more upmarket readership with the *Daily News Tonight,* an afternoon edition that featured the kind of bright writing that Zuckerman talks up now; but the paper simply wasn't delivered to newsstands, and the edition died after less than a year.)


SPORTS FINAL
DAILY NEWS
New York's Hometown Newspaper
THE SCOOP ON MORT
Who Is Zuckerman and What Would His Daily News Be Like?

As recently as ten years ago, the *News* was selling more than 1.3-million copies daily—until the absentee Tribune Company missed the next media wave. In the eighties, big-city papers like the *Times* in New York and the *Post* in Washington ceaselessly pushed home delivery, particularly to suburban driveways. Subscribers made pressruns predictable; they also were attractive to advertisers. But the *News* spurned home delivery. Today, home delivery accounts for 25 percent of the *News*'s total sales—or roughly 200,000 of its claimed 800,000 circulation (compared with more than 50 percent for the *Times*).

Zuckerman argued last week that city and suburban circulation are not mutually exclusive. He retains in his mind's eye an image of the mythic “Voice of New York” *News:* “Suburbanites commute to the city to work or to play, and so they're concerned about New York.” The ranks of light readers or nonreaders get another Z-gram: “The 4 million people who ride the subway every day can't watch TV.”

Consequently, Zuckerman plans to put his energies into the news side of the paper, “providing the strategic direction.” He may give himself the titles of chairman and editor-in-chief—similar to his masthead listing at *U.S. News* (at *The Atlantic,* his other magazine property, he's chairman). “The *News* will be run collegially,” he says. “You can't move in and out of a daily paper.” The classic “hands-on” Zuckerman claims he's mellowed a bit: “There'll be no parachute editing at the *News.*”

The best guess in medialan

The composition of the collegial *News* is another one of the details to be filled in. Zuckerman calls Jim Willse, 47, the *News*'s current editor, “a helluva guy. I've met him but I don't *know* him. . . . I don't know five people in that building. We'll have to see how it goes.” Willse returns the compliment. Zuckerman did a “wonderful job at *U.S. News,*” Willse says. “He livened up its editorial, improved circulation, and increased its advertising pages.” Willse deserves full credit for holding the *News* together post–Mad Max; but he, as much as anyone, knows Zuckerman's standing in the *Guinness Book of World Records* for the category “going through editors.” *Atlantic* editor Robert Manning was gone in a matter of months. Marvin Stone departed *U.S. News* after six months. Zuckerman went through three other top editors at *U.S. News* in the next four years before finding his Mr. and Ms. Right, the team of Michael Ruby and Merrill McLoughlin, ex-*Newsweek*ers. “I do what's necessary. Perhaps more at the beginning and less later,” Zuckerman says of his personnel moves.

The best guess is that he'll go outside for his editor at the *News,* perhaps to Donald Forst, 60, the current editor of New York *Newsday.* The names of Harry Evans, 64, the London editor now at Random House, and A. M. Rosenthal, 70, who was the top editor of the New York *Times* for sixteen years, also bobbed up on the farthest antic shores of speculation. Forst would be a double-dip choice: a good tab man whose defection would hurt the opposition. Evans was editorial director for Zuckerman in the beginning at *U.S. News* and has a good day job now. Rosenthal's neocon politics commend him—like Zuckerman, he voted for Bush in 1988 and now has soured on the Republican ticket. (The savvy Forst offered exactly the kind of quote that makes the media tribal drums beat faster: “You can say, ‘Forst declined to comment on reports that he's a candidate to edit the *News.*’ ”)

Zuckerman is more specific about the newsroom staff. He spent hard days negotiating with the Newspaper Guild for his right to hire and fire without regard to seniority or tenure. He says he wants to make 60 new hires “in every category—writing, editing, investigative reporting. There'll be changes across the board.” “He said he wanted to prune the deadwood and encourage live wood,” says a member of the Guild bargaining team. But all the talk about new talent and more in-depth reporting is misplaced. The quality of the daily report is not the *News*'s chief problem. The *News*'s anarchic delivery systems, the city's changing demographics, and the quirky media habits of an aliterate audience are far bigger worries.

The devilish details of production, distribution, and ad sales will be the responsibility of Fred Drasner, who currently has the title of president and CEO of *U.S. News.* Drasner will be listed the same way on the masthead of the new, collegial *News.* A Brooklyn-born lawyer, Drasner, 49, dealt with the pressmen and the drivers. One ne-

TOUGH GUYS: ZUCKERMAN WITH PREVIOUS OWNER ROBERT MAXWELL.

s that Zuckerman will go outside for a new editor.

gotiator argues that Zuckerman should "stay home now and let Drasner run everything. He's street-smart."

THE POWER OF A STREET-SMART genius may be another of those enduring myths of the old New York. Four years ago, Peter Kalikow acquired the New York *Post* from Rupert Murdoch, a seriously tough guy who nevertheless decided he'd rather switch to TV than continue the tab fight. Like Zuckerman, Kalikow was a shrewd, intelligent millionaire and successful real-estate developer—and from Queens in the bargain. Today, Kalikow is in personal bankruptcy, *Post* circulation has plateaued at around 450,000, and the paper's future is in doubt with the prospect of a revived *News*. "It's tough out there," a subdued Kalikow says now. "I got my cuts [concessions that took the *Post* work force down to 720], and I'm still struggling."

Union officials who've audited the *Post's* books report that Kalikow's venture into publishing has cost him $120 million of his own money. Poorer, he's also wiser. "The manufacturing end of this business is where it counts now," he said last week. "Your fate rests there, on the money saved or lost. Look at the *Times*. For years, they cared only about content. Now they put their efforts into controlling production and distribution costs."

The "rediscovery" of the manufacturing end in a tough business climate may help explain the gracious *Times* editorial of two Fridays ago. In "The Paper That Won't Drop Dead," the *Times* praised the *News* for keeping New Yorkers "amused, challenged and enlightened." The editorial didn't mention what the *Times* appreciates most these days about the *News:* Any cuts Zuckerman wins from the craft unions, the *Times* will seek for its Edison, New Jersey, plant, completed last year at a cost of $450 million but still unused in the absence of manning agreements.

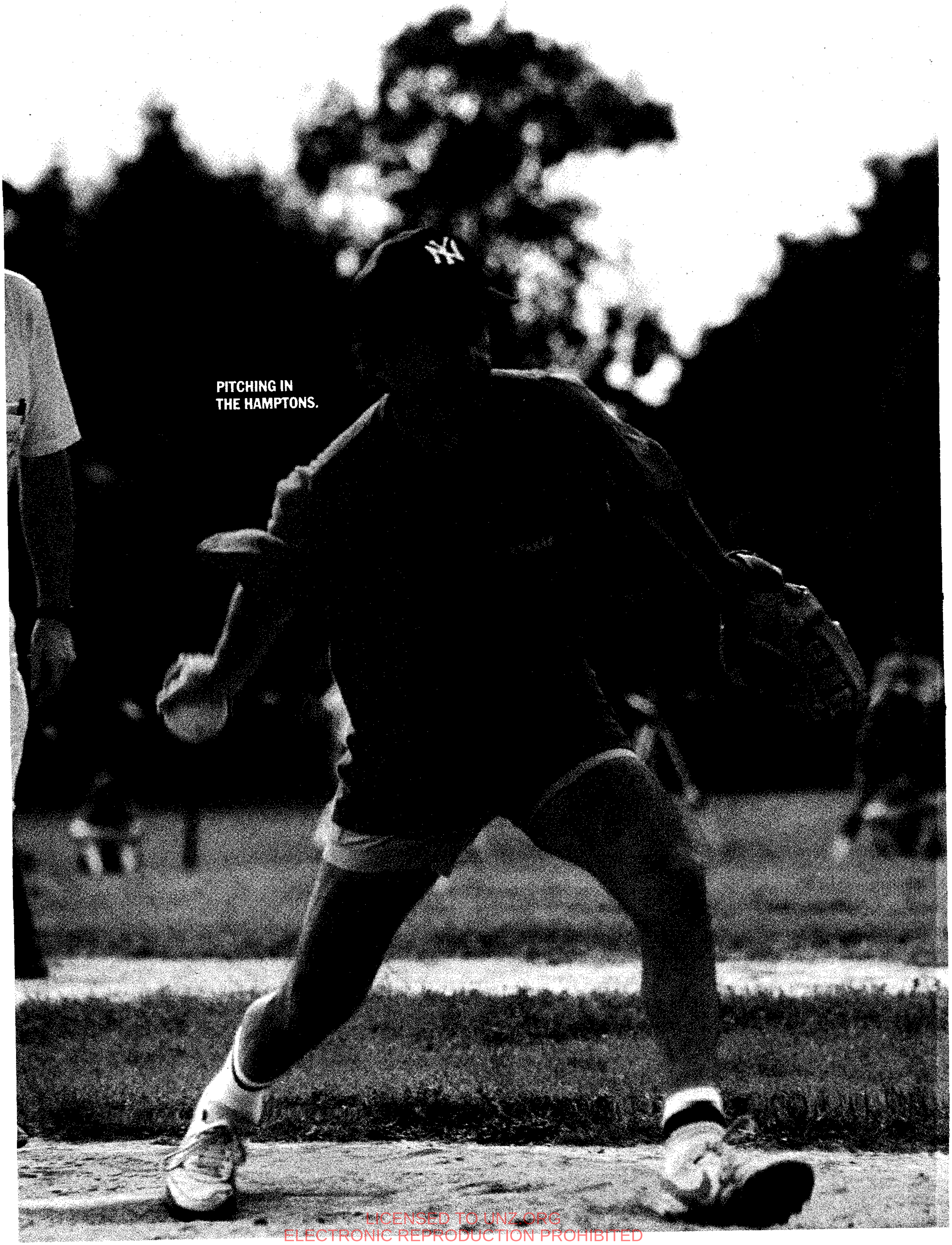
Kalikow will also say "Me, too" to his unions, though it may already be too late for the *Post*. New York *Newsday* has contracts with different craft unions. Its circulation has dropped back to 270,000 daily after a run up to 315,000 during the *News* strike. According to Robert Johnson, president, publisher, and CEO of *Newsday,* the New York edition is ahead of its projected growth curve. "Our plan through 1995 assumed the *News* would still be around, and put our break-even point at 325,000 to 350,000. For 1992, we expected to be at 250,000." Like Kalikow, *Newsday* managers expected the death of the *News*. Now, thanks to Zuckerman, everyone's waiting to see the obit of Kalikow at the *Post*. The demise of the *Post* and the redistribution of its circulation and ad linage to the *News* and *Newsday* might help those papers survive—if the old readers and advertisers don't drop the newspaper habit entirely, an all-too-frequent TV-age occurrence.

Why would Zuckerman want the *News*? A woman who has known Zuckerman for a decade now plays a word game with friends: "Mort wants the *News* because (finish the sentence)." Her own answer touched the usual psycho-bases—ego, one-upmanship in the millionaire boys' club, vigorish in the city's power order. Zuckerman himself does not deny he is a driven guy with an appetite for public life. "If you have a great feeling for New York, if you're cursed with energy, and if you're interested in public policy, what better opportunity is there?" he asks.

Zuckerman can point to *The Atlantic* and *U.S. News* as models for the *Daily News*. "The same questions were put to me when I acquired the magazines. People told me they were from an older, different era, and for an older, less desirable audience. But by making the journalism the center of our efforts—I doubled *U.S. News's* editorial budget—we found new audiences. These are good editorial products for busy people. That's the experience I bring to the *News*."

ZUCKERMAN IS INDEED THE PICture of confidence. This summer, an East Hampton restaurant held an art auction for charity. Celebrity second-home owners were asked to submit samples of their own artwork. Zuckerman drew himself with the torso of an Arnold Schwarzenegger. Above the pecs and lats was the suggestion of the shrewd gaze of a more recognizable Mort: Zuckerman as he sees himself, the smart tough guy with the brains and muscle to make over the *News*. ■

Photograph by Marina Garnier.



PITCHING IN
THE HAMPTONS.

CITIZEN MORT

By
Jeanie
Kasindorf

"I HAVE OFTEN SAID, 'IF YOU ALLOW ME MY FRIENDS, I'LL ACcept my enemies,' " Mort Zuckerman says.

"You have a lot of both," I reply.

"Yes . . . " he says. His voice trails off.

"You know that," I say, suggesting the end to the sentence.

"Well, what I was going to say . . . it's always hard to comment about these things," he says. "When you try to do a lot of things, there are a lot of people who don't like the idea. I have been in the lifelong process of trying to do a lot of things, and some of them are, in the minds of many, beyond my reach. And who knows? They may be right."

It's a nice, modest line, the kind that the notoriously thin-skinned publisher has always used around his friends but has seldom let reporters hear. But it is clear that he doesn't believe it for a second. For the Canadian-born real-estate developer turned publisher who is about to become New York's newest press lord has let little in life stand in his way.

Zuckerman, 55, has never worried about being contradictory. He says he's passionate about the city, yet cuts a deal to put Central Park in shadow. He says he is searching for the perfect wife and children but leads the life of the bachelor around town. He can whine impatiently one minute and tell clever self-deprecating jokes the next. He is a man some tearfully call a "warm and loyal friend" and others call "a liar and a cheat."

Born in Montreal in 1937, he left his hometown for the bigger playing field of Boston when he was 23, possessed of what the anthropologist Lionel Tiger, his old friend from Montreal, calls "a very skillful brain and a bottomless will." By the time he was 27, he had become a partner in one of the city's most powerful real-estate-development firms. He left that firm amid a nasty fight, one of many that would mark his career. ("He's had friction wherever he went," says one of his best friends, with a how-can-I-explain-it note in his voice. "He's a self-made man, and he goes his own way.")

He formed his own real-estate-development firm, Boston Properties, and amassed a personal fortune that is now estimated at $265 million. Along the way, he got himself embroiled in bitter disputes over three treasured public landmarks: Central Park, the Boston Public Garden, and Walden Pond. In 1977, at 40, he became an American citizen. In 1980, he used some of his personal fortune to buy his way into publishing. He purchased *The Atlantic Monthly* magazine and the Atlantic Monthly Press amid another bitter squabble.

Soon after that, he left Boston for the bigger playing field of New York. He established himself on the social circuit along with what came to be known as "a new blonde every week." He bought a Fifth Avenue triplex overlooking Central Park and filled it with a dazzling art collection. He bought a big oceanfront house in East Hampton and built a home on Red Mountain in Aspen. He bought a Cessna Citation, then replaced it with an Astra. In 1984, he bought *U.S. News & World Report* and installed himself as the magazine's editor-in-chief.

Now he has taken on the daunting task of trying to revive one of New York City's struggling tabloids. Those who know him well have little doubt that he will succeed. He has the one quality it will take to wrestle the demons that possess the *Daily News:* He is a man who has never run away from a fight.

Mort Zuckerman has often said his bottomless will grew out of a difficult childhood. His parents, Esther and Abraham Zuckerman, moved to Canada from Russia. After they married, they settled into a comfortable redbrick house in Outremont, an upper-middle-class section of Montreal. Abraham founded a tobacco-and-candy wholesale business, Standard Tobacco. They had three daughters, Nettie, Carmen, and Pauline. One year after Pauline's birth, their only son, Mortimer, was born.

Just before Zuckerman turned 4, his father had a severe heart attack; he was ill for the rest of his life. He had several more heart attacks and strokes, and died when his son was 17. "He had a rough time," Zuckerman says. After Abraham Zuckerman suffered his first heart attack, Esther Zuckerman took over the family business while caring for a sick husband. She declared Pauline and Mortimer to be "twins" and placed them both in school together, even though her son was only 4. Many of Zuckerman's friends say there is a certain "loner" quality left over from those early years.

"It was a childhood in which we had to sort of survive on our own," Zuckerman says. "We grew up among our friends rather than within our family. I was completely addicted to sports—baseball, football, ice hockey—and I basically lived my life with my buddies. My father was unable to withstand the cold Montreal winters, and they had to go south several months every year. It was a little bit difficult because I was younger than my peer group, so I had to work awfully hard to keep up with them. It helped me be very comfortable making decisions and taking risks."

WITH GLORIA STEINEM IN 1989.

He went to a prestigious public school called Strathcorn Academy. Then he went on to McGill University, where he became the first Jewish student to be president of the Scarlet Key Honour Society (the equivalent of Yale's Skull and Bones). He also spent a couple of years writing for the *McGill Daily.*

"He started off in the news or features section," says Norman Zavalkoff, a Canadian real-estate developer who grew up two blocks away from Zuckerman and attended McGill at the same time. "Then he switched into sports. In his sports stories, he would always try to put in something very subtle to do with a current girlfriend or a girl he was trying to impress. It really annoyed a lot of people, but in retrospect it was very funny."

After graduating from McGill with a degree in economics and political science at the age of 19, he got a fellowship to the Wharton School at the University of Pennsylvania. Then he returned to McGill for a law degree. "I didn't know what the hell I was going to do," Zuckerman says. "I was completely in the clouds. Who the hell knew?"

The one thing he did know was that if he were ever going to get anyplace in the world, he would have to leave Montreal. "Jewish kids growing up in Montreal had a sense of a major barrier, because it was and still is a community very well defined by ethnicity," explains Tiger, who went to McGill with him. "You had the Calvinist Scots running the English system and pre-Revolutionary French running the French system and a bunch of Jews stuck in between. That's why Mort wanted to get out. One of the things one had in Montreal is no sense that you could be a player. When he bought *The Atlantic* and had his first front-page story in the New York *Times*, I had the feeling that a Georgia cracker might have about someone from his hometown, like 'Hot dog, one of our guys did this!' "

Zuckerman moved to Boston to attend Harvard, where he took classes at the Graduate School of Business Administration and Harvard Law School and got a master-of-law degree. When he was 24, he joined the old-line Brahmin real-estate firm Cabot, Cabot & Forbes, which offered him $8,750 a year. Within four months, he was running one of the company's biggest development projects. "The general manager had an agreement that he would leave as soon as he found a replacement to run a very big project in California," he says. "It was a new town called Laguna Niguel. I joined in September, and he left in December. I worked rather hard, and by not knowing what I shouldn't do and not being seized by the limits of the past, I basically took over the financial portfolio of the company. When I was 27, I became a partner in the firm."

"Boston," says Mort Zuckerman, "was run by a lot

Soon, things at Cabot, Cabot & Forbes started to unravel. Jeffrey Steingarten, a food critic for *Vogue* who has known Zuckerman since his early days in Boston, says that "Yankee arrogance" had a lot to do with it. "Mort basically saved the company," he says, "and there was a lot of resentment in the Yankee hierarchy. There is a famous story from those days. At a national mortgage-bankers' conference, a fellow Bostonian introduced him by saying, 'Our next speaker is Mortimer Zuckerman. Why someone named Mortimer Zuckerman is working for Cabot, Cabot & Forbes, I don't know, but here he is.' And Mort got up and said, 'Remember the line from that famous poem about Boston: "Where the Lowells only talk to the Forbeses and the Forbeses only talk to the Zuckermans"? We're those Zuckermans.' "

But Zuckerman refuses to blame anti-Semitism for his split with the firm. "At some point, you want to run your own show," he says. "There was the inevitable bouncing against the ceiling." At the end of 1969, he left the company and was soon followed by Ed Linde, a young associate with an engineering degree. They formed their own development company and named it Boston Properties. The leave-taking ended in a nasty lawsuit. "Ed and I had nineteen partnerships with CC&F," Zuckerman says. "We settled eighteen of them, and there was a disagreement over one of them. They said it was worth $2.2-million; we said it was worth $4 million. The court awarded us $4.4 million."

WITH DIANE VON FURSTENBURG IN 1989.

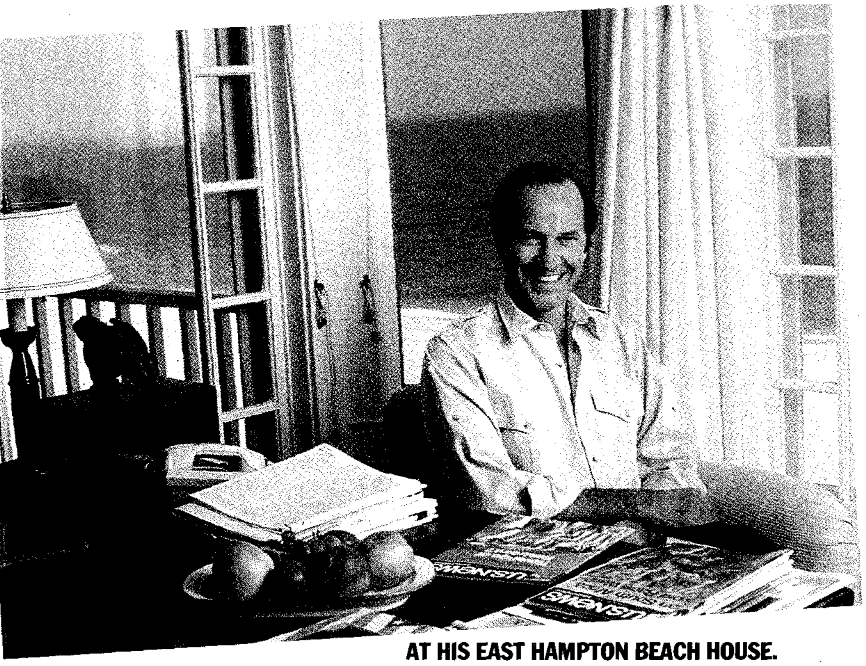
BOSTON PROPERTIES CONSUMED HIS LIFE FOR MOST OF the next fifteen years. Zuckerman oversaw the financing on the development deals, and Linde oversaw the construction of the buildings. The two men began by developing properties in the Boston area. By the middle of the seventies, they moved into Washington, D.C. Eventually, they did so much work there that Zuckerman bought a brick Federal townhouse in Georgetown to live in when he wasn't at his Beacon Hill home in Boston. Then, in the early eighties, they started work on the only New York building they would actually build, the office tower at 599 Lexington Avenue.

Zuckerman and Linde now own and manage 85 buildings. They have survived the current real-estate recession better than developers like Donald Trump or the Reichmann brothers because they were not highly leveraged and saw the recession coming. "This was one recession that we predicted way before a lot of other people," Zuckerman says. "We stopped building 'on spec' five years ago." That kept them from getting caught with a lot of new office and apartment buildings with major vacancies. They also arranged floating intermediate-term financing (loans whose rate of interest rises and falls as interest rates change). So the lowering of interest rates has helped them. "I don't think that's exclusive to us," Linde says, "but perhaps we did it to a wider degree." They also were able to take advantage of the fact that they were major players in the Washington, D.C., market. In the recession, it is one of the few places where a developer can find work on "build to suit" projects: buildings for which there is a guaranteed (usually government) tenant.

The one thing that Zuckerman and Linde have not done well at Boston Properties is figure out how to avoid nasty public fights. They have gained a reputation as men who want to despoil precious national landmarks. The first Boston fight was over Park Plaza, a proposed office-and-apartment complex overlooking Boston's Public Garden, next to Boston Common, which neighborhood organizations claimed would throw into shadow Boston's most treasured public space. After a seven-year battle, the city-redevelopment project was scaled back from $225 million to $150 million before it finally won approval. But Zuckerman and Linde withdrew from the project ("We were exhausted by the process," Zuckerman says), and another developer finished Park Plaza.

The second Boston fight concerns a plan to build an office park on an eighteen-and-a-half-acre site that sits 700 yards from

WITH BLAIR BROWN IN 1990.



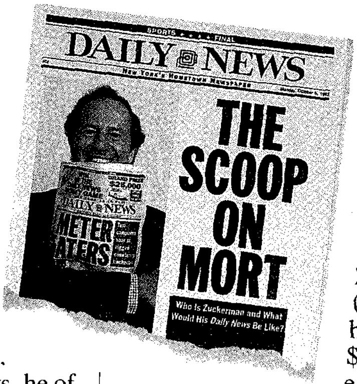
AT HIS EAST HAMPTON BEACH HOUSE.

Walden Pond. After several years of public jousting with singer Don Henley and his Walden Woods Project, Zuckerman finally sold his interest in the site, although his firm is still involved. Now Linde and the other investors brought in by Boston Properties are fighting it out with the opponents.

Zuckerman is disgusted by the whole dispute. "You know, this site is separated from Walden Pond by a town dump, then a trailer park, then Route 2, which 40,000 cars use a day," he says. "On the other side of Route 2, it has been zoned for office development for 25 years. What happened is, nobody looked at those facts except the Boston *Globe,* which said, 'This issue makes no sense.' The opponents said, 'Yes, it does, it's symbolic.' Then I threw up my hands and said, 'Sayonara.' "

In many ways, those disputes pale in comparison with the battle that was joined when Zuckerman took his first major step into publishing. In 1980, he agreed to buy *The Atlantic Monthly* and the Atlantic Monthly Press for $3.6 million. In the process, he became embroiled in an ugly fight with *The Atlantic Monthly's* longtime editor, Robert Manning, and the company's stockholders. Manning, who calls Zuckerman "a liar and a cheat," has written his version of the battle in *The Swamp Root Chronicle,* a memoir that will be published in November by W. W. Norton & Company.

econd-rate people."



DAILY NEWS

THE SCOOP ON MORT

Who Is Zuckerman and What Would His Daily News Be Like?

When Zuckerman bought the magazine, Manning says, he offered Manning a contract that guaranteed he would be kept on as editor-in-chief for the next five years. Shortly after all the papers had been signed, Manning says, he learned that Zuckerman had shopped his job to a variety of candidates, including London *Times* editor Harold Evans, *Atlantic Monthly* managing editor Michael Janeway, and *Texas Monthly* editor Bill Broyles. He says that Washington *Post* editor Ben Bradlee, Janeway, and a friend he had in common with Bill Broyles all informed him that Zuckerman was telling some candidates that "he was conducting his search with my full knowledge and approval."

Manning says that after Zuckerman discovered he knew about the search for a replacement, he suggested they meet. They had lunch at the Ritz Café in Boston, where, Manning says, he called Zuckerman a "liar," a "deceiver," and a "moral coward." Manning says he told Zuckerman that he would have been happy to arrange a graceful exit and make way for Janeway or another replacement if Zuckerman had been up-front with him. "But you didn't have the wit or the guts to deal with me up front," he said.

When told of Manning's memoir, Zuckerman says, "I'm not going to argue with Manning's version. Let me tell you, I had a very simple issue with Bob Manning. He had been a very good editor in his day, and his day was done; and *The Atlantic* was going down the tubes in every way."

A year after he bought *The Atlantic,* Zuckerman refused to pay the second of four installments of his $3.6 million, claiming that he had been misled about the financial state of the magazine. Manning and the five other largest shareholders sued Zuckerman for $2.5 million owed in the deal. Zuckerman filed a countersuit, claiming the shareholders had misrepresented the financial state of the magazine when he bought it. The day before Manning's suit was to go to trial, Zuckerman settled out of court with him. Manning says Zuckerman agreed to pay him $430,000.

When Zuckerman's own suit against five of the sixteen shareholders went to trial, a jury found there was no fraud but that there was one "unintentional breach of warranty" on the part of the *Atlantic Monthly* stockholders. In the end, the *Atlantic Monthly* stockholders came away with $2 million. Zuckerman came away with $267,000 ($500,000 in damages, minus $233,000 he had written off as a tax loss), plus $170,000 in lawyers' fees. Today, Zuckerman routinely claims he won $1,080,000, which is what he would have won had all sixteen shareholders been in the suit.

During that first year, Zuckerman hired Bill Whitworth, an editor from *The New Yorker,* to run *The Atlantic.* Whitworth and his friends say that he has been allowed to run his own show. "We just seemed to hit it off," the soft-spoken Whitworth says. "We're the same age; we have a similar outlook on a lot of political and social matters. I send him proofs of the issue that's coming up. He has the chance to change things, but he has promised us editorial freedom, and he really has honored that."

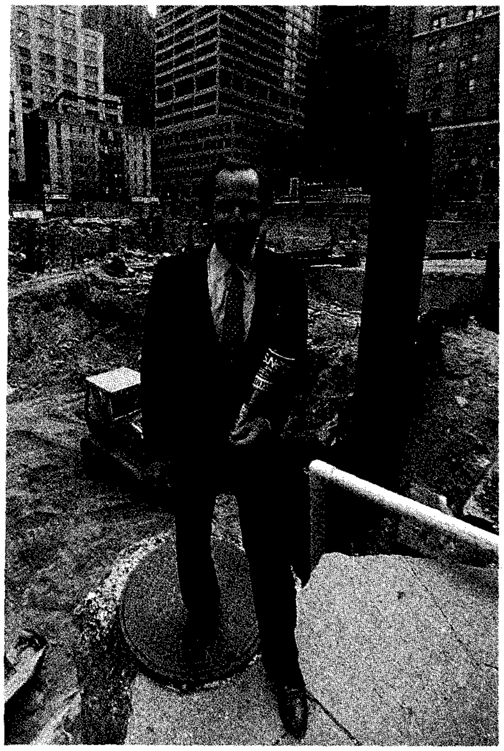
Zuckerman has spent $40 million on *The Atlantic,* which has yet to turn a profit but has made great gains. Its circulation has grown to 460,000 from 325,000. Its total number of advertising pages in 1981 was 286.9; by 1991 it had increased to 667.7. Ad revenue grew to $12.3 million in 1991 from $1.8 million in 1981. And since Whitworth took over, the magazine has won 5 National Magazine Awards and received 24 National Magazine Award nominations.

Photographs: left to right, Sonia Moskowitz; Randy Bauer/Ron Galella; Michelle Singer/Outline.

IN BOSTON, ZUCKERMAN SOON BEGAN TO FEEL THE SAME WAY he had once felt in Montreal: that he was bumping up against a glass ceiling. Jeffrey Steingarten again says it had a lot to do with "Yankee arrogance." "There were Gilbert Stuart portraits of George and Martha Washington that Boston was going to lose," Steingarten says. "There was a movement to raise money. The Yankees were all kind of clumsily diddling around, then Mort came up with all sorts of ideas and sources of money. Then when the group was formally formed, Mort's name was left off."

When I ask Zuckerman about the story, he says, "There was a fair amount of anti-Semitism in Boston, and it made things more dicey, more interesting, but I don't want to go into that." Then, suddenly, an edge creeps into his voice. "Boston was a very strange town. Unlike New York—which is a town run by first-rate people who welcome people with talent and energy and want to encourage it—Boston was in those days run by a lot of second-rate people who resented people with a lot of energy. I thought it was amusing that people thought anybody would want to be involved with this Wasp community, because they were brain-dead and had been for 100 years. When I bought *The Atlantic,* people thought, Well, you want to be part of the Wasp establishment. Anybody who wants to be part of the Wasps deserves them."

He took an apartment in New York in the late seventies and started spending some time in the Hamptons. But it was not until he bought *The Atlantic* in 1980 that he really made his mark on the Hamptons scene. He was renting a house during the summer and going out with the actress Gail Strickland. She was a friend of New York *Daily News* sports columnist Vic Ziegel and his wife, Roberta Becker. Ziegel invited Zuckerman to join the famous Sag Harbor softball game.



AT THE 599 LEXINGTON AVENUE SITE IN 1984.

What the Hamptons crowd found was a man with little small talk. "I don't think he's comfortable with the intimacies in life," one softball-game regular says. "I don't think that makes him an evil guy; it's just part of his story." His conversation usually consisted of an endless series of jokes that (according to Gloria Steinem) he collected in a notebook. When he wasn't telling jokes, he was discussing issues. "When he talks about issues," another regular says, "it's as if you're getting 'the Speech.' It isn't that easy give-and-take with people who are really listening. It's a bit of a performance."

As is the way of the Hamptons, he became best friends with some of his fellow softball players and feuded with others. Everyone from the softball team talks about Zuckerman's friendship with television producer Mel Sokolow, who died last February. It's a soft side that few have seen. "Mel couldn't do anything for Mort," one fellow softball player says. "But he was a guy's guy, a great athlete, a great squash player, and they became best friends." When it was clear that Sokolow was dying of cancer, Zuckerman did everything he could for the family. "He's been a wonderful friend to us," says Sokolow's widow, Diane, who is also a television producer. "When Mel was dying, we were in Los Angeles and he was rushed to Cedars-Sinai. And he said, 'If I die in Los Angeles, I'll never live it down.' Mort sent his plane to get us home. He knows how to be a friend, really. Mort came to the hospital every day. Mort knew that we were planning to have our son's wedding at our home in Bridgehampton in August. Mort said to him, 'Why don't you have the wedding at my house [in East Hampton]?' Mel knew he wouldn't make it. He was very moved by that."

But people in the softball game also talk about Zuckerman's long-running feud with writer Ken Auletta, who is also a *Daily News* columnist. It is a side of Mort Zuckerman that many people often see. The feud began when Auletta gave a quote to a Washington *Post*–magazine reporter about Zuckerman, the pitcher. ("Some people say he . . . cheats on the mound," said Auletta. "He takes an extra step in front of the rubber.") Auletta says he meant it as a joke, but Zuckerman was enraged.

Several years later, it was Auletta's turn to be angry. He says that when he was writing *Three Blind Mice,* his book about the television networks, Zuckerman warned CBS president Laurence Tisch not to trust Auletta. Zuckerman has a slightly different version. "I didn't say he couldn't trust him," he says. "I told Larry, 'You are now the head of CBS News; you've got to be very careful what you say in public, or you're going to end up being the Pete Peterson [one of the major players in Auletta's previous book, *Greed & Glory on Wall Street*] of Auletta's next book.' I said, 'I've had a similar experience.' "

Another favorite topic of conversation among the Hamptons crowd centers on Zuckerman's many women. He has dated Diane Von Furstenberg, the actress Blair Brown, and the writers Nora Ephron, Betty Rollin, Arianna Stassinopoulos Huffington, and Sarah Giles (who was pregnant by him but had an abortion last May after learning that the baby, a girl, had Down's syndrome). But his most famous love affair was with Gloria Steinem. "We spent a lot of time with them," says Jeffrey Steingarten, "and they were very much in love for a long time. I think in some ways, both of them were at their best during that time. I just fell out of my chair when I read that book."

"That book," of course, is Steinem's *Revolution From Within,* in which she makes Zuckerman seem like every woman's nightmare: a selfish, self-absorbed lover whose schedule "left us with little time to find out how very different we were." "I think he was very hurt by the Steinem business," Lionel Tiger says. Zuckerman has a more rehearsed response. "I think Gloria Steinem is a wonderful woman," he says. "She's brilliant, she's beautiful, she's talented, and that's all I would ever say."

Mort and Gloria, a friend says,"we

Zuckerman continues to befuddle his friends by talking about how he wants a family. "It's not so hard to get a wife and children," one says. "People who want to be married are married," says another. "I can't figure it out," says a third. What does Zuckerman say? "You think they're befuddled? I'm more befuddled than any one of them. I do like my life, but I always imagine that there is still more life ahead." Does that mean he still wants to get married and have children? "On the subject," he says, "I'd say that the less I say the better, and the more I do the better."

IN THE MIDDLE OF THE EIGHTIES, A DARK CLOUD SETTLED over Mort Zuckerman's new life in New York when he became embroiled in the Columbus Circle fight. In 1985, Boston Properties won the right to build a 68-story project on city land on the site of the New York Coliseum. Suddenly, Zuckerman found himself in a battle with Jacqueline Onassis, Walter Cronkite, Henry Kissinger, and Bill Moyers, who labeled him the man who wanted to cast long shadows over Central Park. At a cocktail party given by Nora Ephron and Nick Pileggi for John Gregory Dunne and Joan Di-

Photograph by Robin Moyer/Gamma-Liaison.

WITH MARGARET THATCHER.

dion, Zuckerman offered a handshake to David Halberstam. Halberstam refused to extend his hand. “Why don’t you take your 90-story monstrosity and shove it up your ass?” he said instead. Zuckerman backed away, muttering, “It’s not 90 stories.”

The Municipal Art Society sued the city to stop the project. When they won, Boston Properties took the case to the Court of Appeals. But before it was heard, Zuckerman and the city agreed to reduce the size of the building to 59 stories. Several other community groups picked up the fight and filed a lawsuit in federal court charging that the project would violate the Clean Air Act. They won their case, but the decision was reversed by the U.S. Court of Appeals. The opponents do not plan to take it any further, which leaves Boston Properties free to develop the Coliseum site.

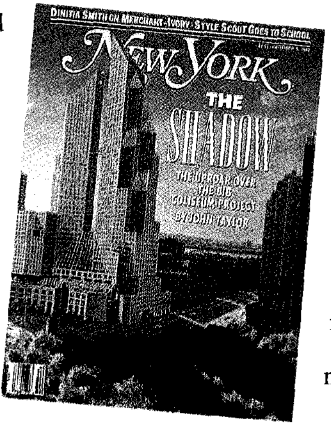
at their best during that time.”

“This wasn’t something we initiated,” Zuckerman says. “In this case and the Boston case, the city determined the size of the project. We didn’t determine that. The city wanted the revenue. As they say, s--- happens, and you know, you work with it.”

“If you had it to do over again, would you choose to get involved in those projects?” I ask him.

“Absolutely,” he says. “The decisions I made at those times were valid decisions. If you look at the history of parks, you will find that those areas where there is development on the borders of the park spill over into the parks, and they are much better maintained and much better used. Every building on Fifth Avenue and Central Park West casts a shadow. I mean, this is inevitable. Does this mean you don’t build buildings next to the park? You would be crazy to come to that conclusion. I don’t believe this site sitting like that is a benefit to the city.”

THE “SHADOW” CONTROVERSY.


DINITIA SMITH ON MERCHANT-IVORY • STYLE SCOUT GOES TO SCHOOL
New York
THE SHADOW
THE UPROAR OVER THE BIG COLISEUM PROJECT
BY JOHN TAYLOR

Will he go ahead with the project now?

“From your lips to God’s tenants,” he says.

In 1984, Zuckerman to a large extent left the world of real-estate development and moved into publishing almost full-time. He spent $178 million to buy *U.S. News & World Report* and became the magazine’s editor-in-chief. Since then, he says, he has devoted two thirds of his time to the Washington-based newsweekly.

His first five years there were a period of great turmoil. He went through four editors and replaced about 75 percent of the editorial staff. For a while, no one knew who was in charge. During the first nine months, there were many people giving Zuckerman editorial advice—including Harold Evans and magazine editor Clay Felker. Finally, Zuckerman replaced editor Marvin Stone with former Washington *Post* editor Shelby Coffey, but no one was sure how much power he had. “Mort was very indecisive in that period,” says one staff writer. “It was an unstable situation. I don’t think Mort knew what he wanted yet. He was new to journalism; he was making it up as he went along.”

Coffey left after a year and was replaced by former Reagan aide David Gergen. Gergen stayed for more than two years and finally left to become a *U.S. News* columnist and television commentator. He was replaced by writer Roger Rosenblatt. Rosenblatt left after thirteen months and was replaced by the husband-and-wife team of Michael Ruby and Mimi McLoughlin.

“He just drove people crazy,” says one staffer. “It’s a tribute to Mike and Mimi that they can handle it. I think partly it’s that they’re easier to get along with. And I think having two of them, they can absorb Mort a lot better. Mike tends to go through the roof sometimes, but when Mike can’t talk to Mort, Mimi does.”

It took several years, but Zuckerman finally seems to have found the right fit. *U.S. News* was named to *Adweek’s* list of the ten hottest magazines in 1989 and 1992. Zuckerman claims advertising pages are up 21.5 percent since 1986, when he launched a redesign of the magazine. Advertising revenue is up 70.7 percent over the same period—or so Zuckerman says, although his competitors at *Time* and *Newsweek* are skeptical of his numbers. Total circulation is up only 4 percent, but newsstand sales have jumped 22.6 percent since 1986.

Zuckerman cannot say enough nice things about Ruby and McLoughlin. “When I put the two together as co-editors, everybody said it wouldn’t work,” he says. “But it’s worked extremely well.” Ruby says, “We’ve been at this three years now. We have some high-decibel conversations, but in the end either I agree with Mort that he is right or he agrees with me that I am right. If there was some issue on which I felt I couldn’t agree with him, then I guess I’d have to leave. Because it’s his magazine. But we haven’t even come close to anything like that yet.”

Mort Zuckerman has been an editor and publisher for a dozen years now. Despite that, there is still the feeling among many people in journalism that he is a real-estate developer “meddling” in the affairs of his magazines.

“A lot of people thought it was absolutely outrageous that I would get involved in the editorial side of the business,” he says. “But it was perfectly all right for me to sign checks. What am I going to say? You don’t have to have been a police reporter in Chicago to become editor of a magazine. There are other experiences and backgrounds that I am able to bring that, frankly, I think are relevant. I’m not saying I know everything I want to know. I don’t. But at some point, it’s fair to look at the results.

“There is a saying that it took me a couple of years to learn to live by,” he says. Then he throws out a line that he is bound to repeat many times over the next few years.

“The dogs may bark,” he says, “but the caravan moves on.” ■

Photograph courtesy of *U.S. News & World Report.*

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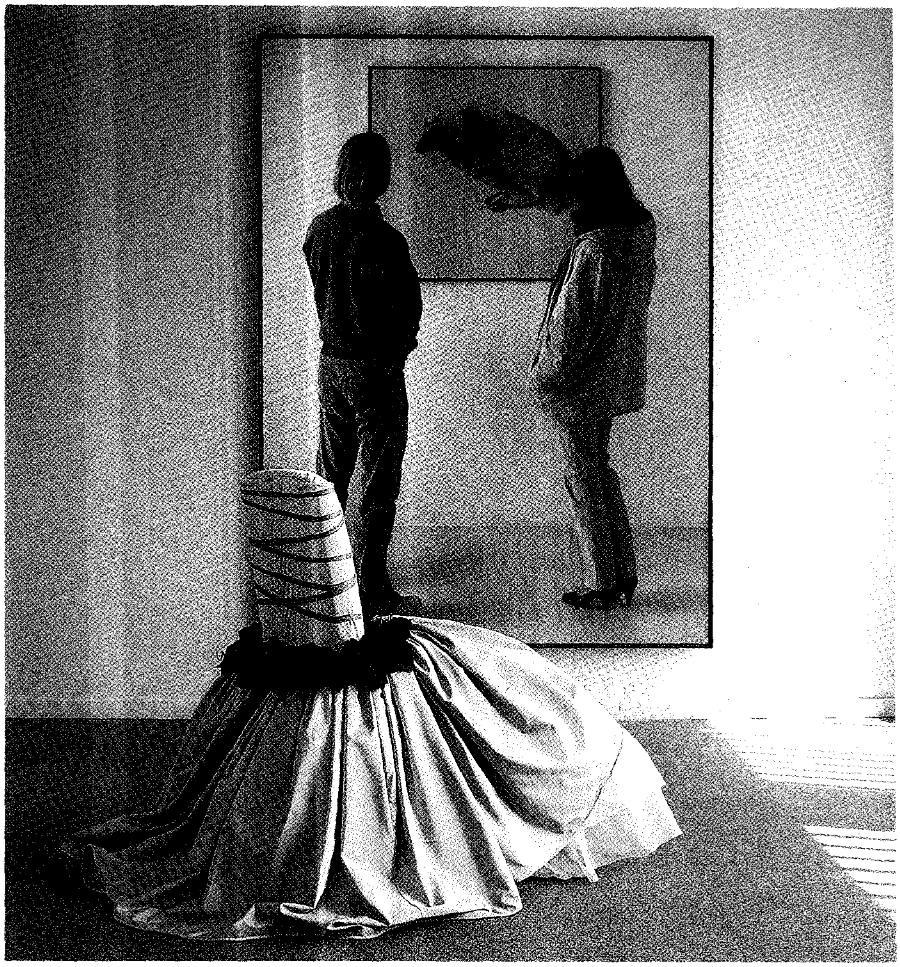
LUXURY NOW

BY MARILYN BETHANY

It was an eighties buzzword—shorthand for all the excess, ostentation, and playacting that passed for chic in the Decade of Greed. So naturally, now that the candles have guttered out and been replaced by reality's harsh fluorescent glare, right-thinking people are tending to reject the whole idea: *Luxury* has become the L word, decidedly non–P.C. ■ But in fact—though all sorts of pretentious shenanigans may be blessedly behind us—luxury is here to stay. Kill one version of it, and another pops up in its place. Rooms that prompt the question "Say, what century is this?" may be passé, but the lessons we learned from them linger, packaged in more reasonable ways. Likewise, the notion of feminine taste hasn't disappeared, but the little old ladies and gentlemen who once shaped it have been supplanted by a new generation of designers whose views on the subject are markedly different, if no less luxurious. Perhaps the most heartening change is the decline in the status of Purchased Taste. To be luxurious in the nineties, a room needn't—in fact, mustn't—reveal a famous decorator's paw prints or appear as if it were done in one fell swoop.



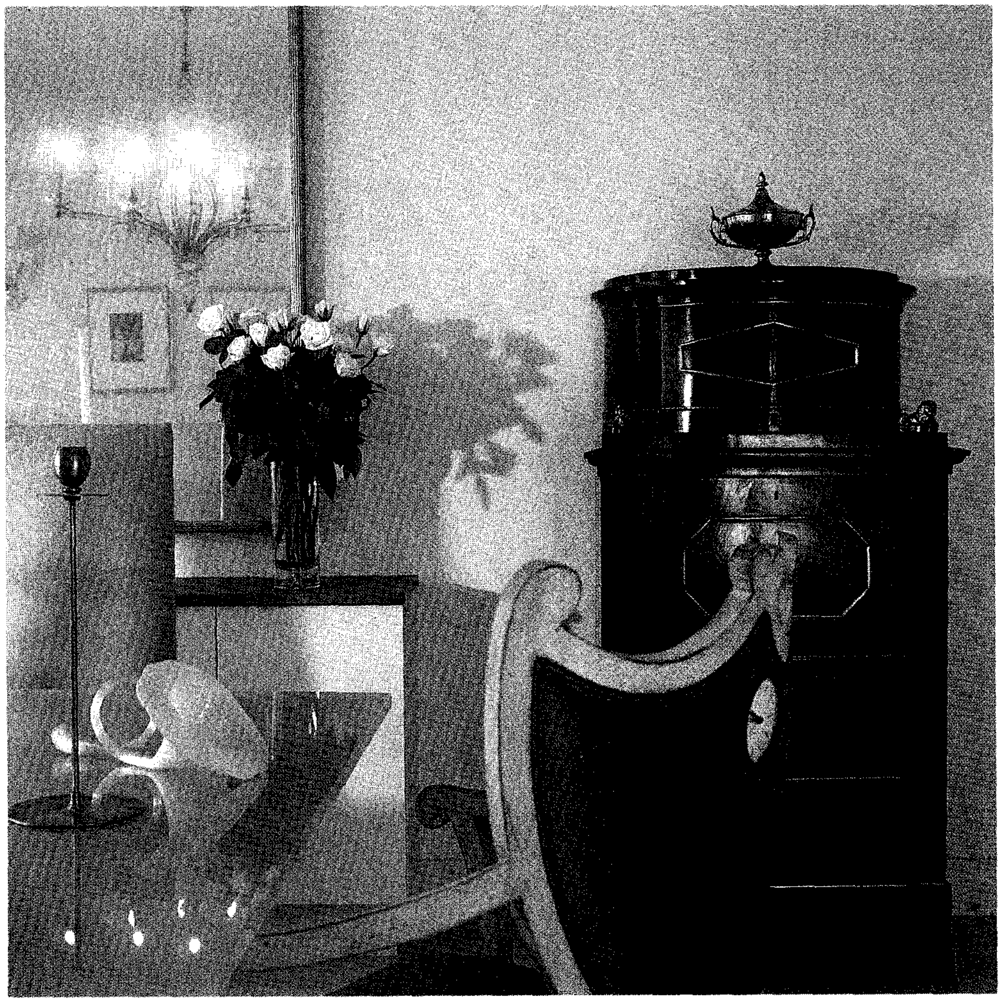
"THE DEB CHAIR," BY JUNE GOLDFINGER, IS AVAILABLE AT THE KATONAH GENERAL STORE. THE PAINTING, *AT THE GALLERY*, 1980, BY CLAUDIO BRAVO, IS FROM A PRIVATE COLLECTION.

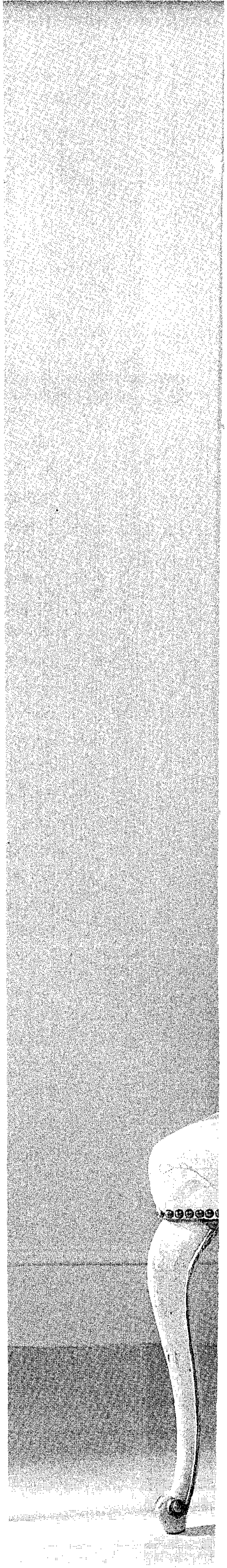
■ PHOTOGRAPHED BY ANDREW GARN

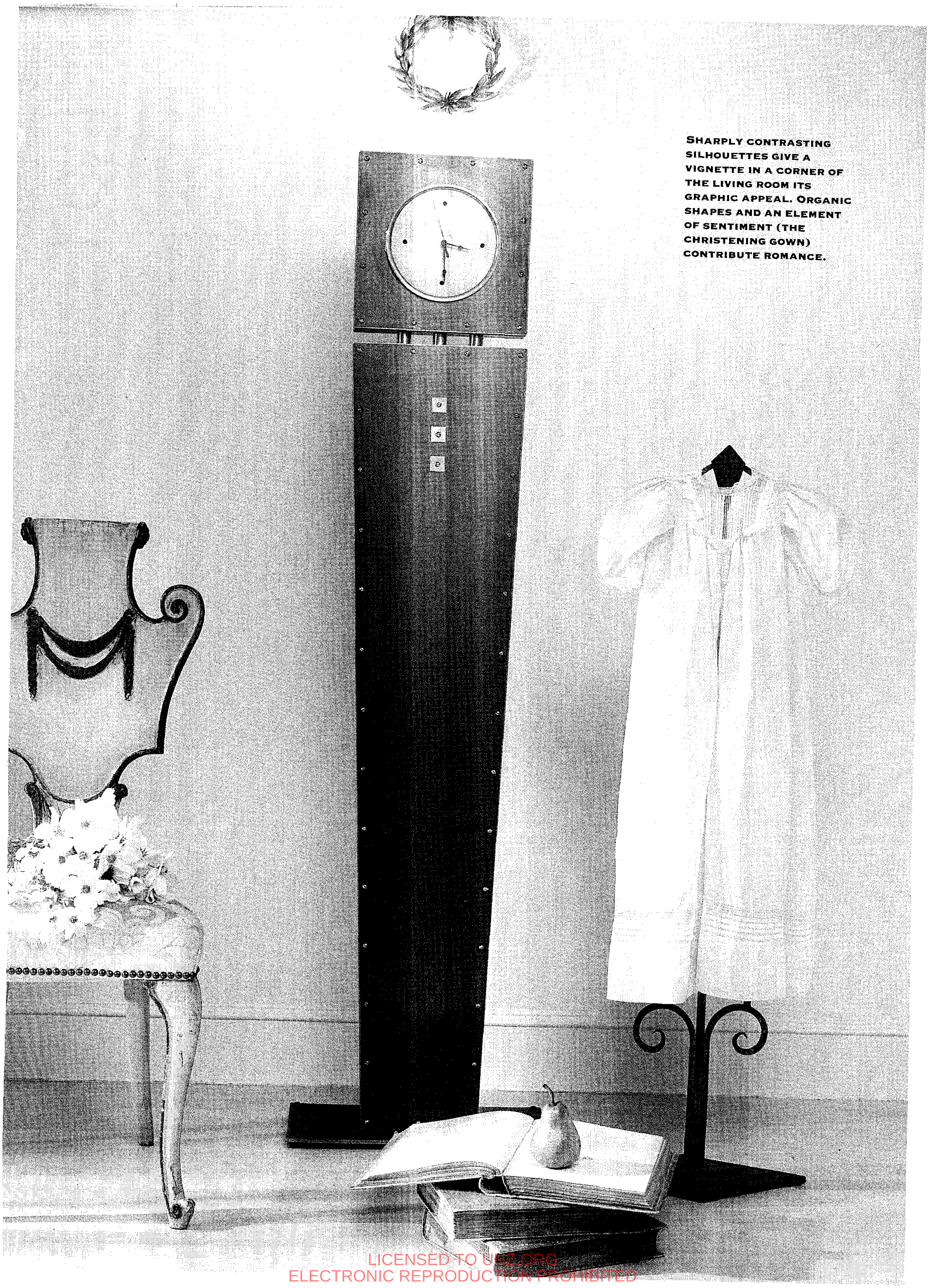
DREAM
LUXURY NOW
LOVERS

Interpreting dreams, not imposing taste—that's a suitable role for a designer today. "I asked my client what she liked, and instead of telling me about furniture, she told me about the ocean and flowers and the baby she was about to have," says Victoria Hagan. ■ As Manhattan families go, they're not all that unusual—two businesses (his and hers), two teenage children (his), a newborn (theirs). A certain level of luxury and sophistication goes along with who they are and how they live. The challenge for Hagan was to marry her client's love for the natural and the sim-

IN THE DINING ROOM, A BIEDERMEIER CABINET CONTRIBUTES AN ELEMENT OF HEFT TO AN OTHERWISE ETHEREAL SCHEME THAT'S MOSTLY MISTY GLASS.



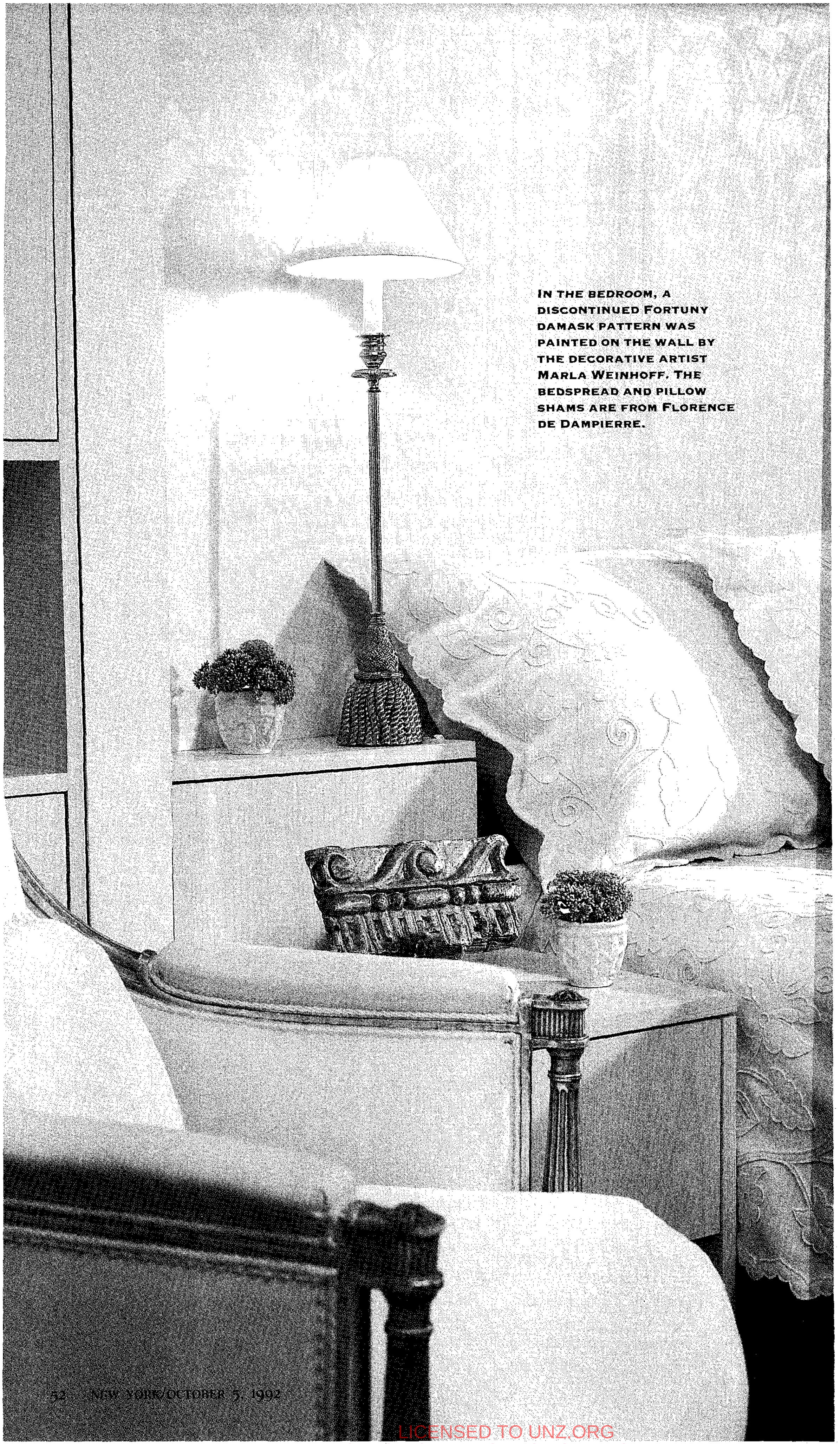




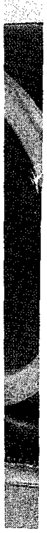
SHARPLY CONTRASTING SILHOUETTES GIVE A VIGNETTE IN A CORNER OF THE LIVING ROOM ITS GRAPHIC APPEAL. ORGANIC SHAPES AND AN ELEMENT OF SENTIMENT (THE CHRISTENING GOWN) CONTRIBUTE ROMANCE.

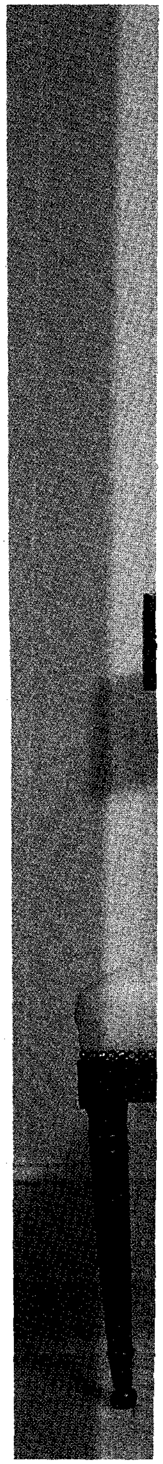
DREAM LOVERS

LUXURY NOW



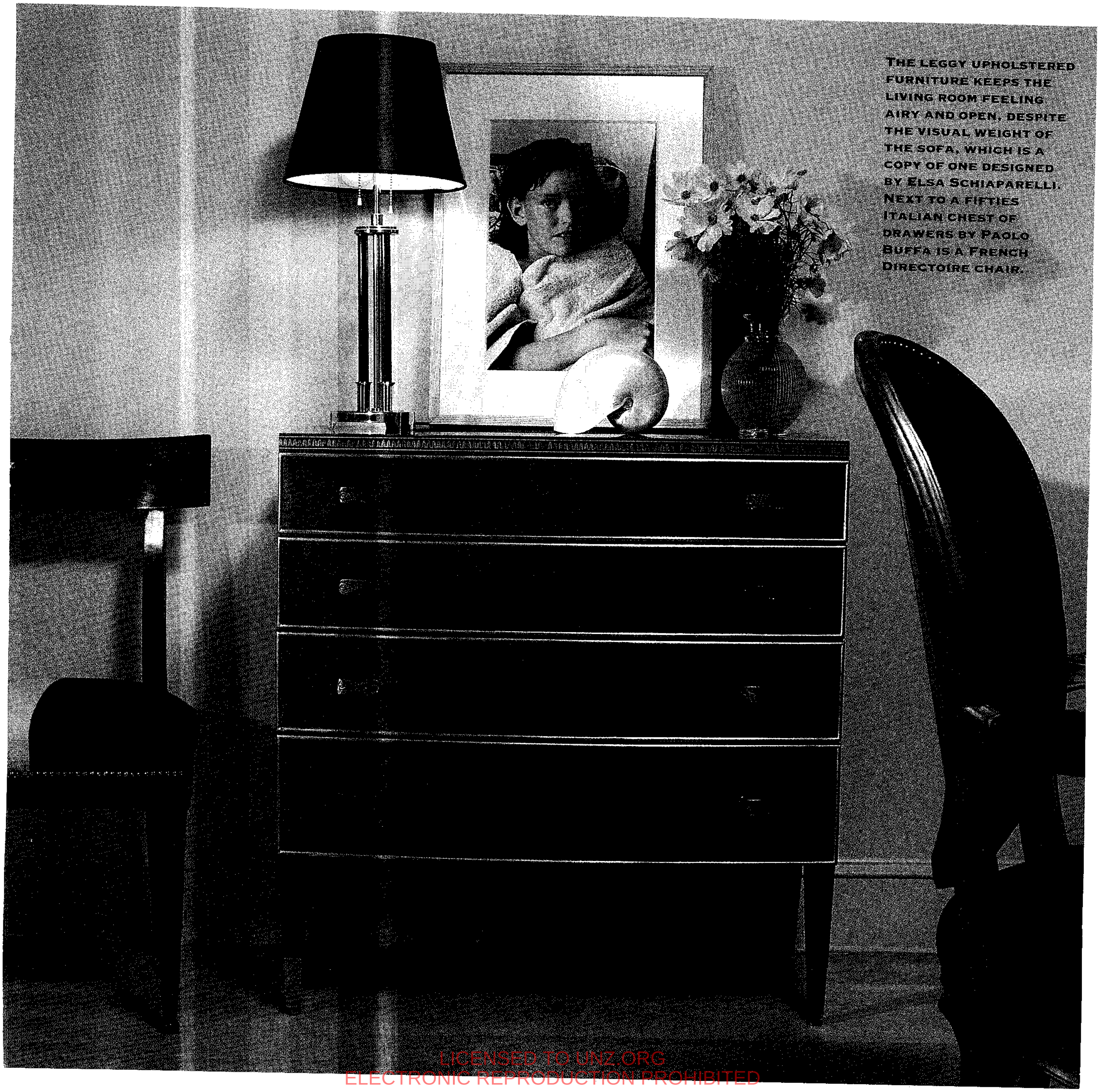
In the *bedroom*, a discontinued Fortuny damask pattern was painted on the wall by the decorative artist Marla Weinhoff. The bedspread and pillow shams are from Florence de Dampierre.





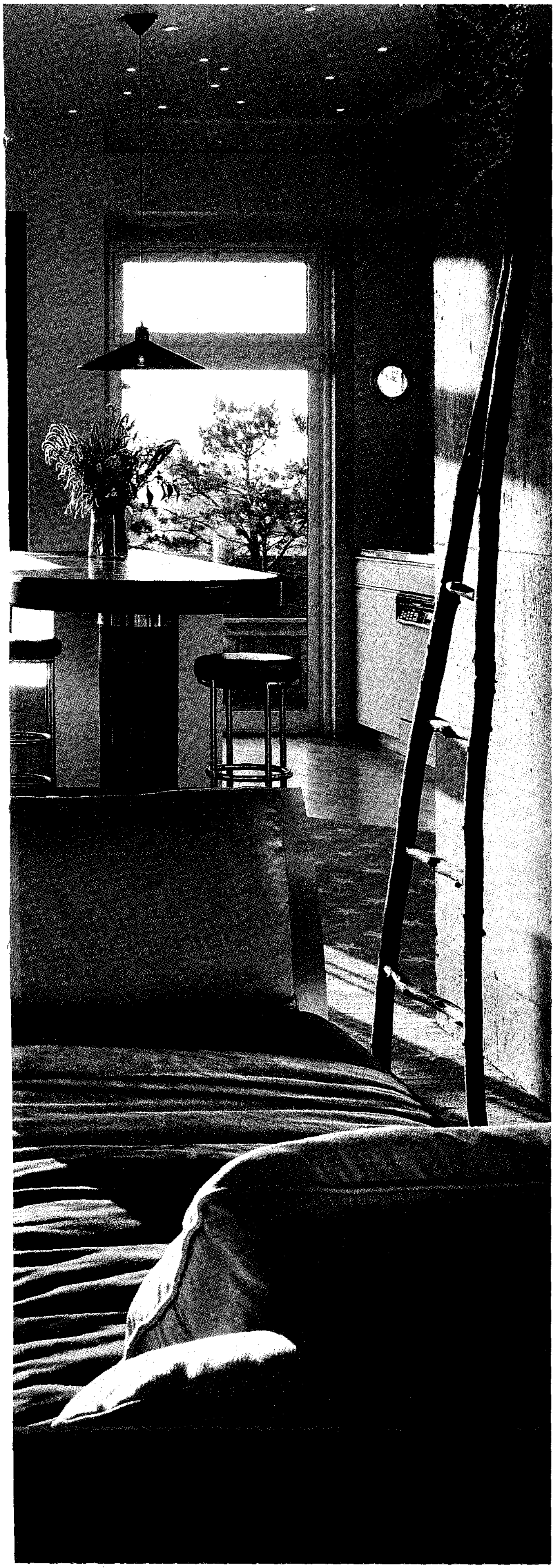
ple to a life-style that is, as they say, no walk in the woods.

"We used simple materials in luxurious ways," says Hagan, who nonetheless avoided the sort of architectural detailing that can make a residence look corporate-slick. Throughout the apartment, there are organic shapes and references to nature: A gilded metal bouquet serves as a table base; a curved, polished wall in the entry is an allusion to a nautilus shell. Against this simple background, the strong character of each piece of furniture shines.



The leggy upholstered furniture keeps the living room feeling airy and open, despite the visual weight of the sofa, which is a copy of one designed by Elsa Schiaparelli. Next to a fifties Italian chest of drawers by Paolo Buffa is a French Directoire chair.

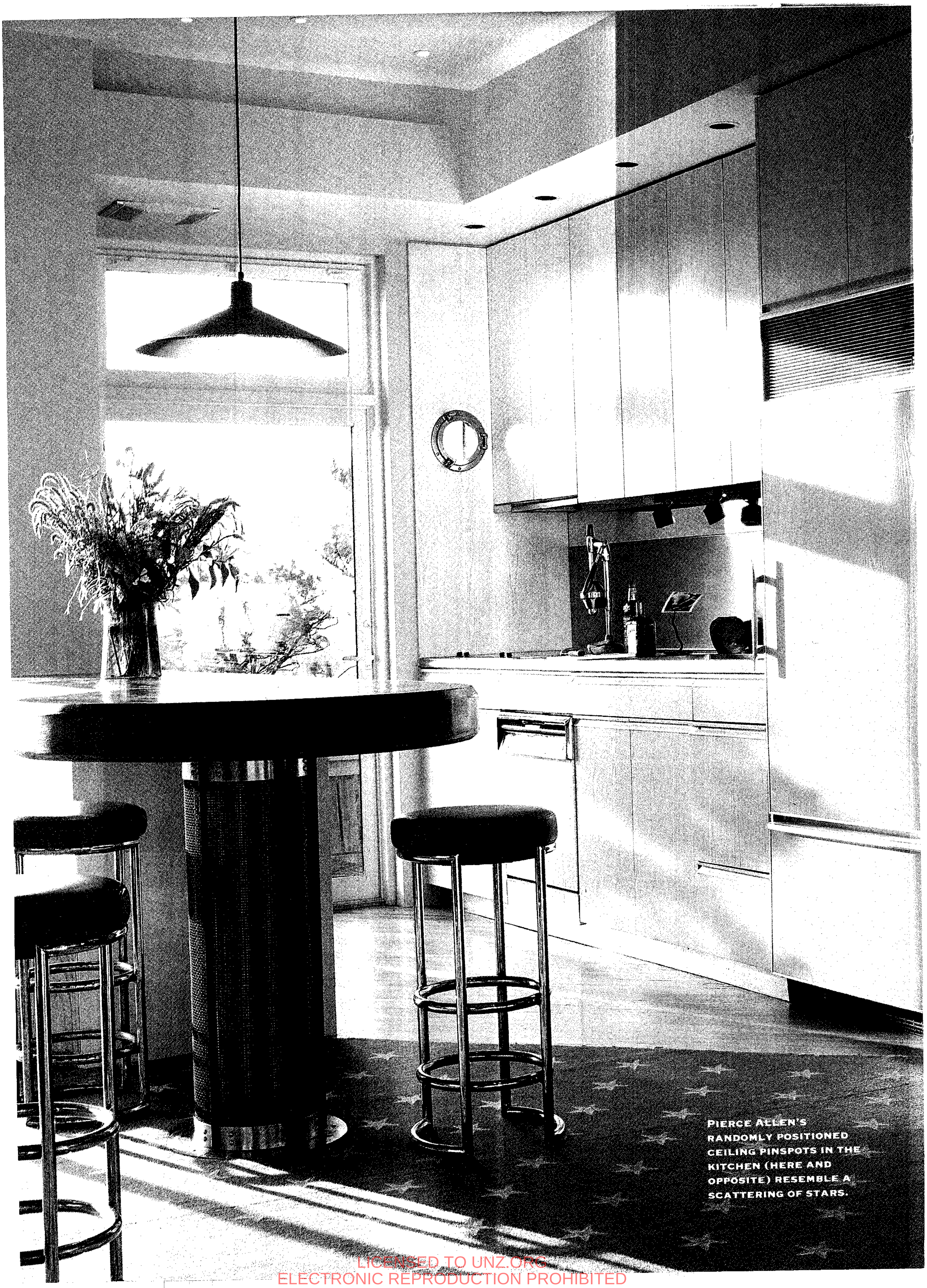
THE PUBLIC SPACE IN TOMMY TUNE'S PENTHOUSE IS ONE VAST LIVING ROOM/DINING ROOM/KITCHEN, WITH GLASS DOORS OPENING ONTO THE TERRACE AT EACH END. DESPITE ITS SIZE, THE SPACE IS FURNISHED MINIMALLY, WITH A RECAMIER-STYLE SOFA AND ONE CHAIR.



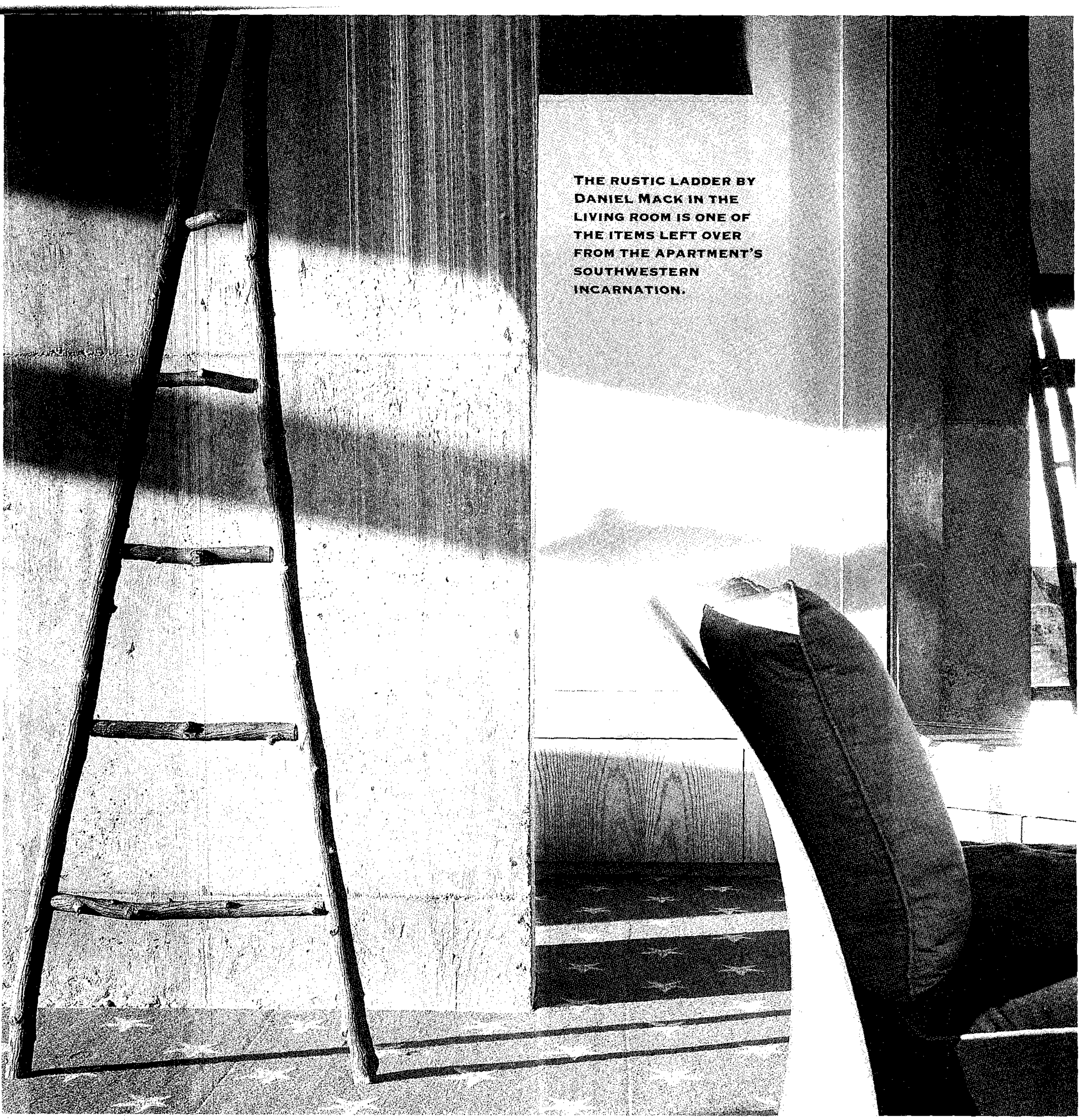
PENTHOUSE
LUXURY NOW
SERENADE

"Just picture a penthouse, 'way up in the sky...." Some clients communicate with their designers by showing them pictures torn from magazines. Others present lists of practical requirements. But when the legendary director-choreographer Tommy Tune first sat down with D D Allen of Pierce Allen architects to discuss the redo of his Upper East Side apartment, he said it with a song. ■ "Tommy played an old recording of 'Penthouse Serenade' for me, and I got it," Allen says. The décor may lack the "perambulator by the elevator" that the lyrics specify, but it's a "sweet slice of heaven" nonetheless. ■ Neither client nor designer saw any reason for a full-blown purge of the living room, though they wanted to downplay the southwestern mode in which it had been done several years ago. "The concrete column in the middle of the room is a relic of the eighties Chip-away style," Allen says, "but it still looked great to us, so we kept it

TUNE ASKED FOR "A CORNER TO SIT AND WRITE AND THINK."



PIERCE ALLEN'S RANDOMLY POSITIONED CEILING PINSPOTS IN THE KITCHEN (HERE AND OPPOSITE) RESEMBLE A SCATTERING OF STARS.

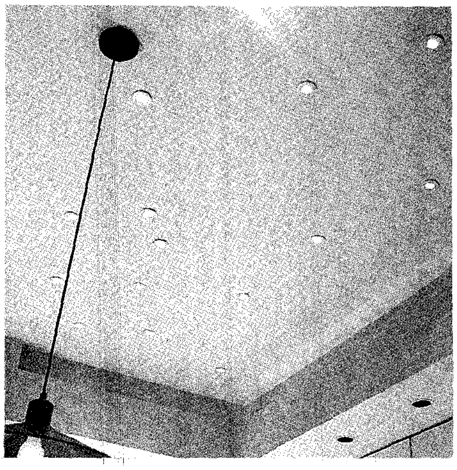


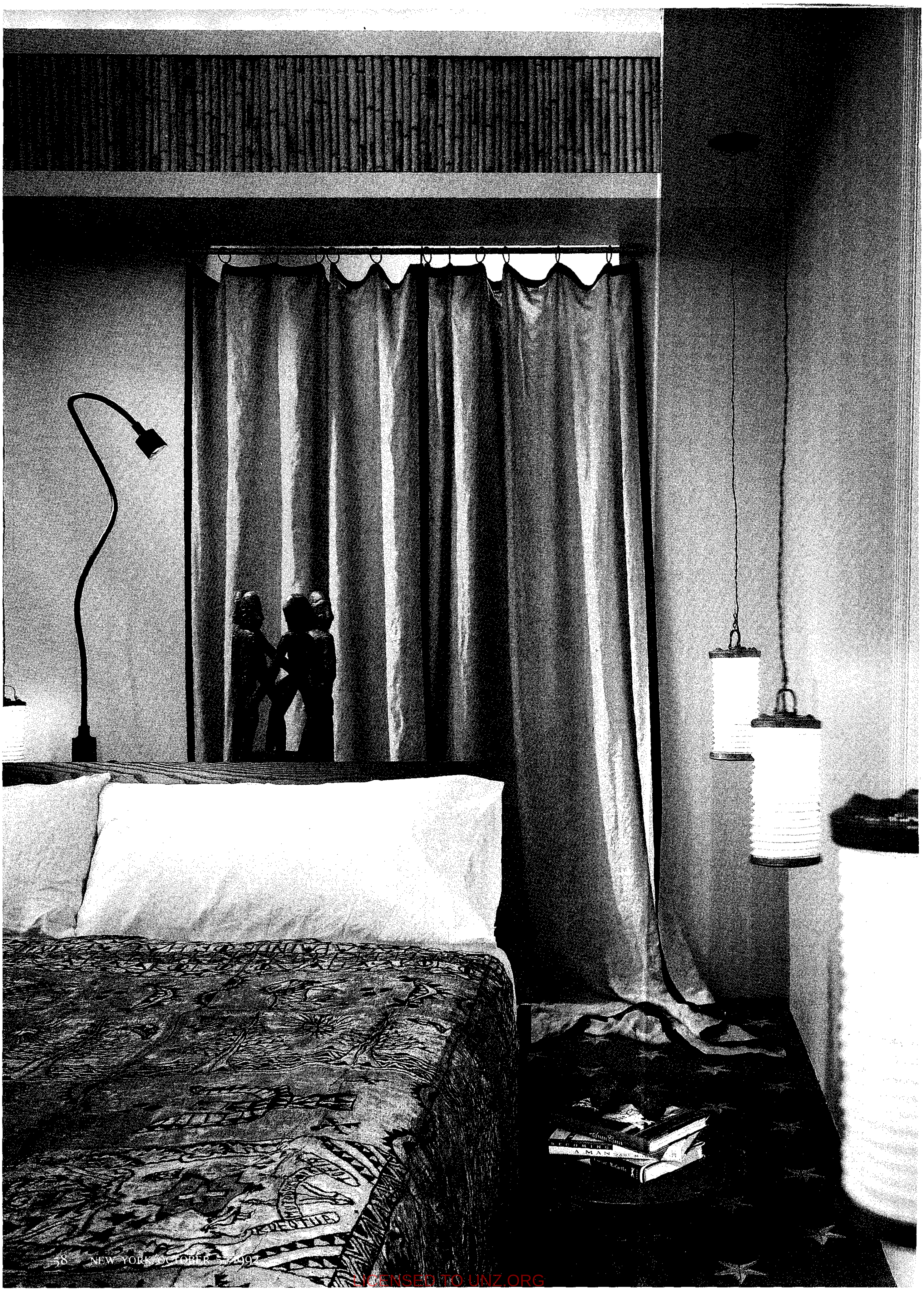
THE RUSTIC LADDER BY DANIEL MACK IN THE LIVING ROOM IS ONE OF THE ITEMS LEFT OVER FROM THE APARTMENT'S SOUTHWESTERN INCARNATION.

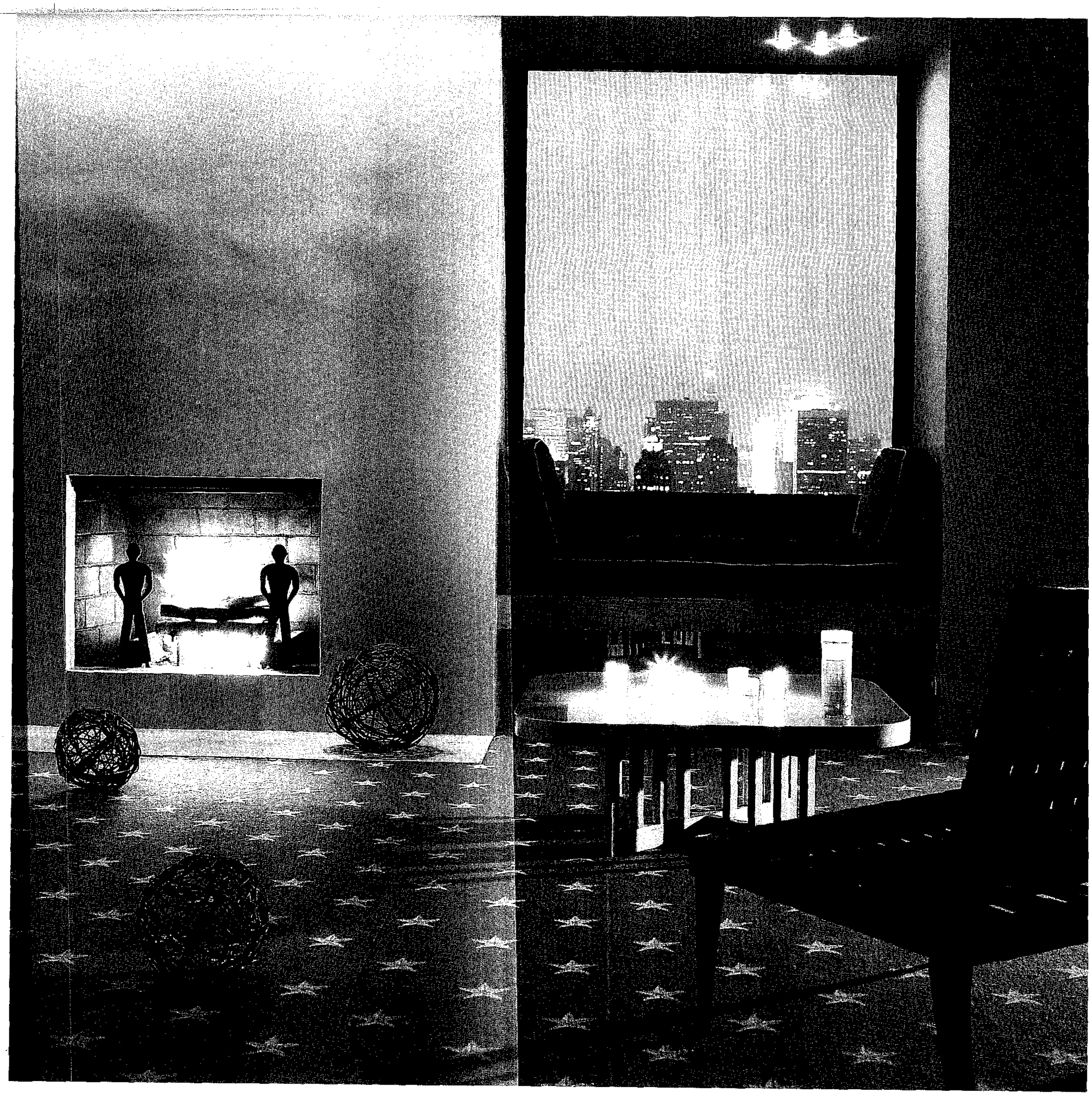
exposed." Allen and her partner, Michael Pierce, added lighting and some new furniture, but their masterstrokes were painting the walls pale blue and installing a traditional star-spangled carpet of the sort that wouldn't be surprising in the Oval Office but is in a modern Manhattan penthouse.

The result is not the familiar Johnny-one-note modernism but a more eclectic approach picked up from the traditionalists. "Layers of modern," Allen calls it. It's lighthearted yet sophisticated, theatrical and glamorous yet homey and comfortable as an old cowboy boot—a nifty, Tune-like balancing act. It's also a celebration of the myth of New York living—magically removed from anything real or threatening. But best of all, it's personal—something modern design this minimal usually is not. Says Allen, "Every single detail in this apartment is a reference to Tommy Tune."

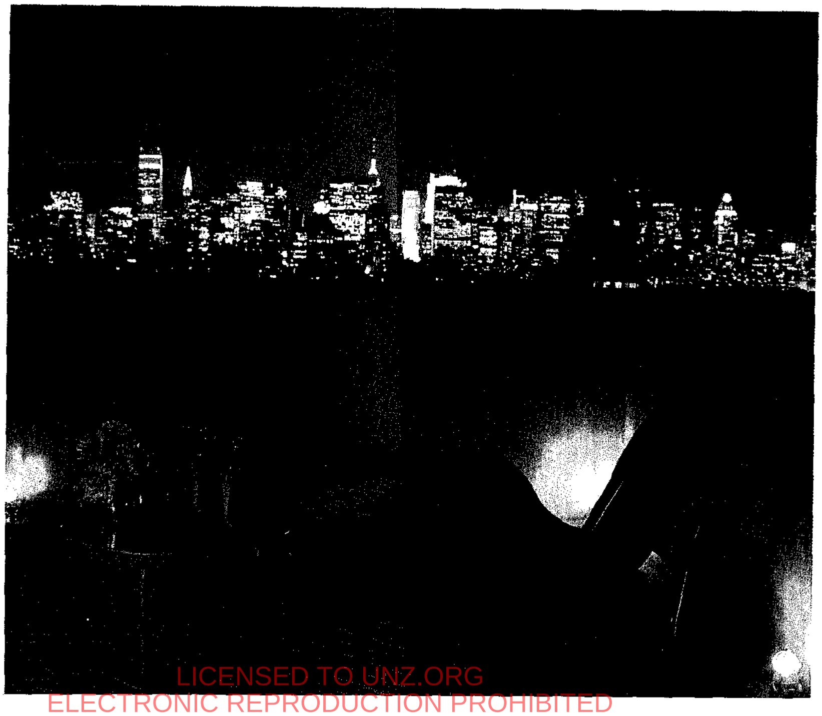
PENTHOUSE
LUXURY NOW
SERENADE







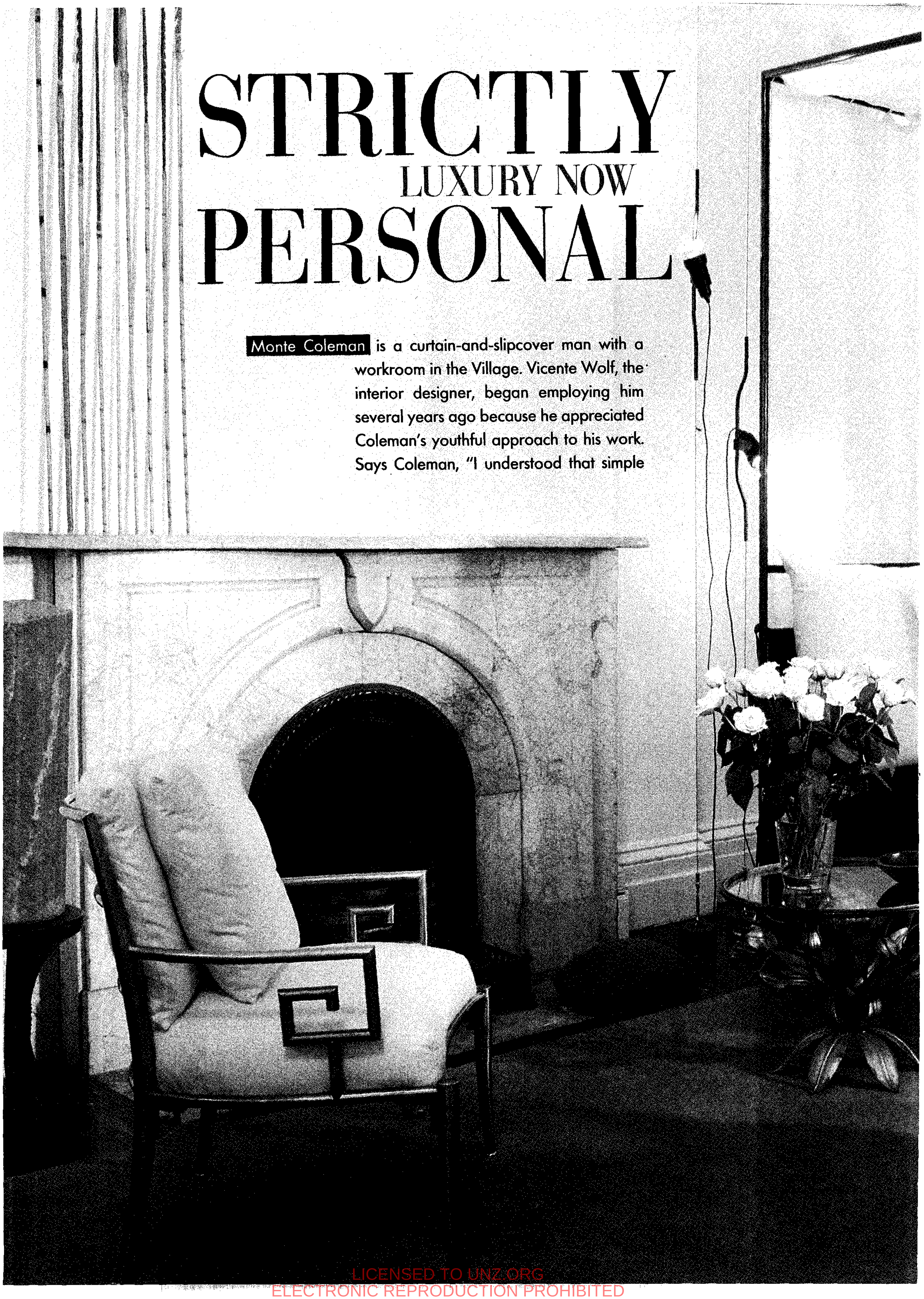
THE "EXOTIC" BEDROOM WAS "CHOREOGRAPHED BY FAX FROM THE ROAD," ACCORDING TO D D ALLEN. "TOMMY WOULD GET AN IDEA AND SEND ME A LITTLE SKETCH. I'D FED-EX BACK SWATCHES AND PLANS." THE LIGHT FIXTURES, FOUND AT KATIE RIDDER, ON LEXINGTON AVENUE, ARE BYZANTINE; AND THE BEDSPREADS WERE ORDERED BY TUNE FROM "A HULA SUPPLY COMPANY IN HAWAII."



AT NIGHT, THE THEME OF FIRELIGHT AND VIEWS IS ENHANCED BY THE ORANGE AIRPORT-RUNWAY LIGHTS THAT OUTLINE THE TERRACE.

PENTHOUSE SERENADE

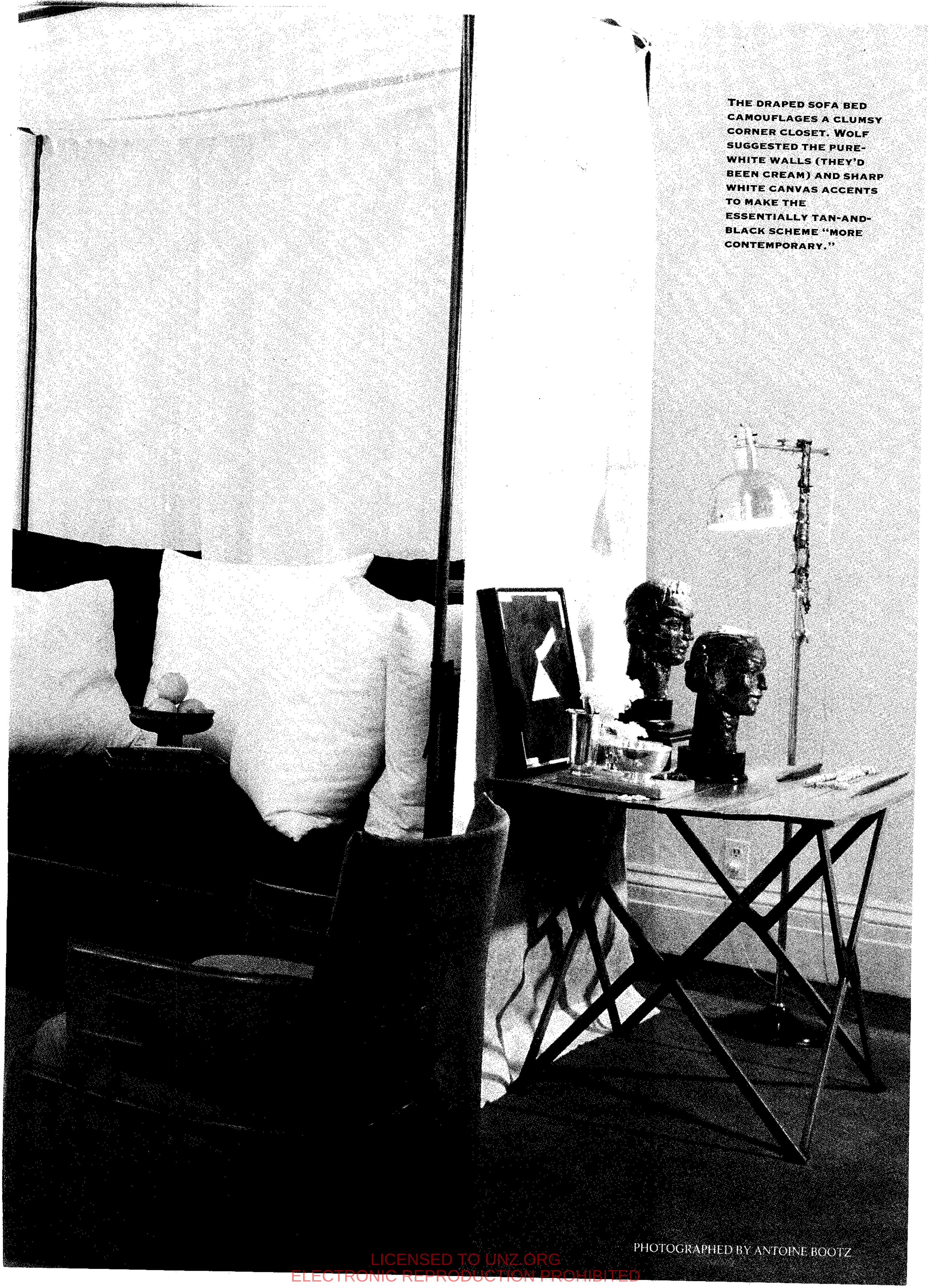
LUXURY NOW



STRICTLY PERSONAL

LUXURY NOW

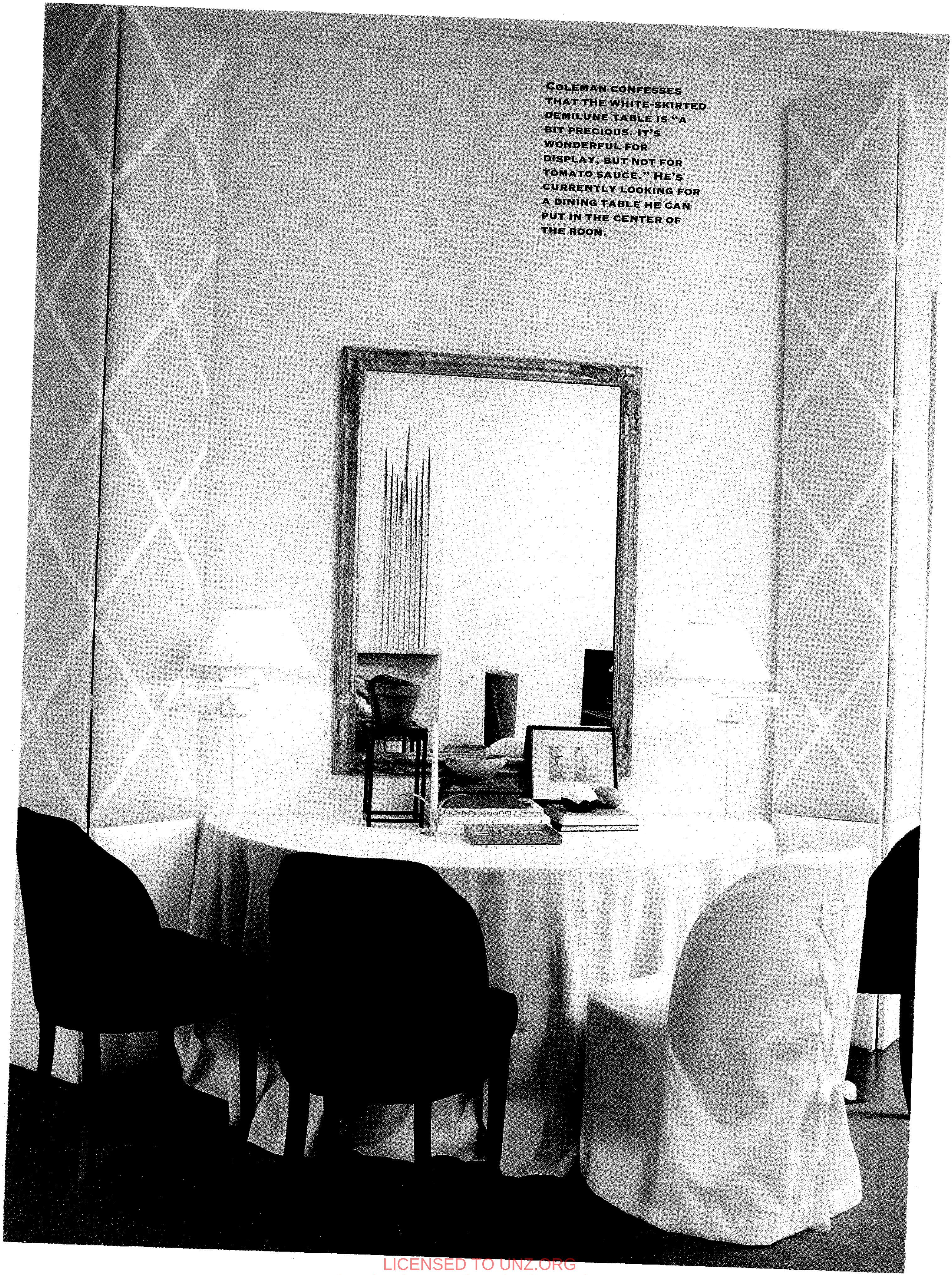
Monte Coleman is a curtain-and-slipcover man with a workroom in the Village. Vicente Wolf, the interior designer, began employing him several years ago because he appreciated Coleman's youthful approach to his work. Says Coleman, "I understood that simple



THE DRAPED SOFA BED CAMOUFLAGES A CLUMSY CORNER CLOSET. WOLF SUGGESTED THE PURE-WHITE WALLS (THEY'D BEEN CREAM) AND SHARP WHITE CANVAS ACCENTS TO MAKE THE ESSENTIALLY TAN-AND-BLACK SCHEME "MORE CONTEMPORARY."

PHOTOGRAPHED BY ANTOINE BOOTZ

It was Wolf's idea to slipcover one of Coleman's pair of metal chairs in "Bronze Sheer" from Lee-Jofa.



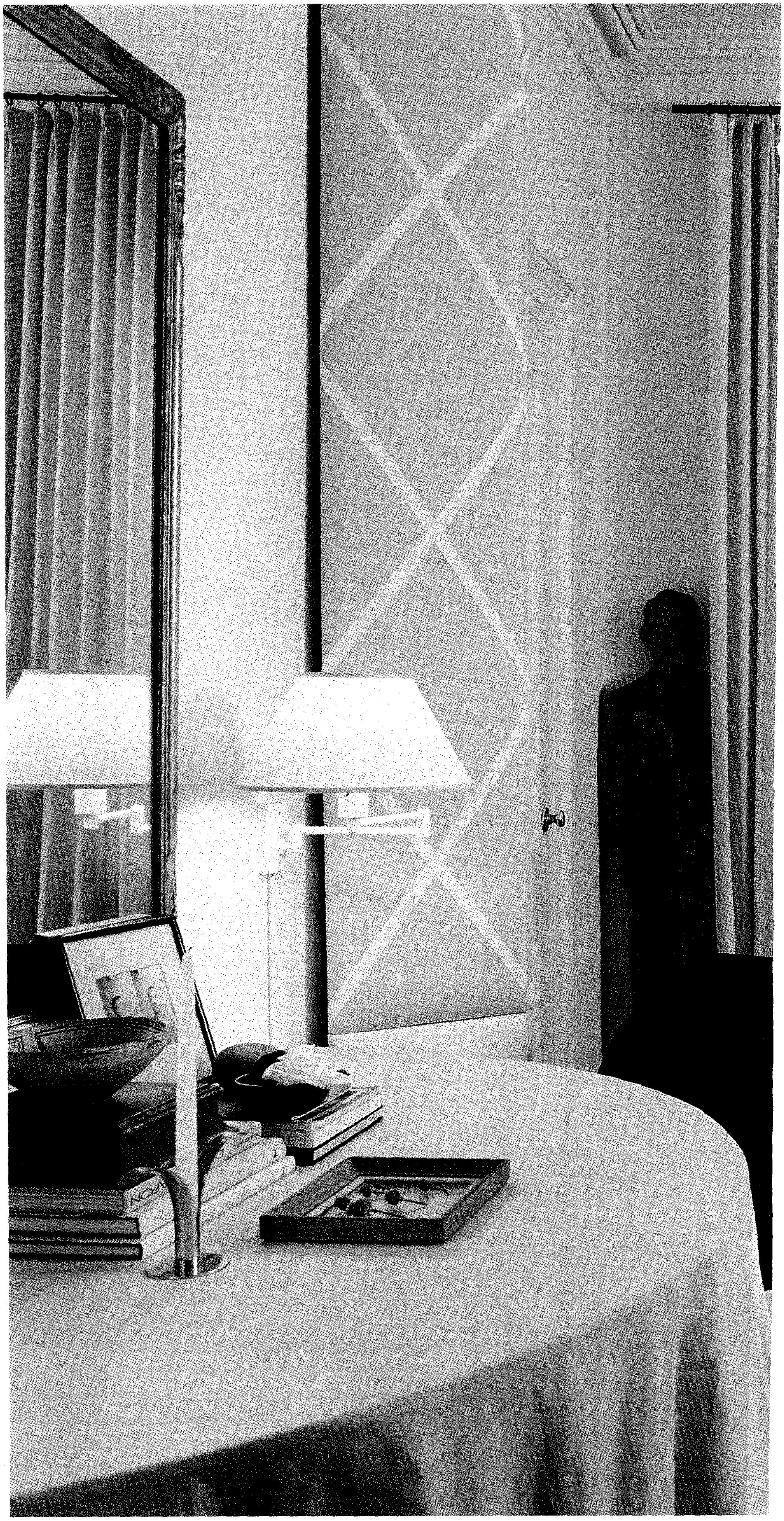
COLEMAN CONFESSES THAT THE WHITE-SKIRTED DEMILUNE TABLE IS "A BIT PRECIOUS. IT'S WONDERFUL FOR DISPLAY, BUT NOT FOR TOMATO SAUCE." HE'S CURRENTLY LOOKING FOR A DINING TABLE HE CAN PUT IN THE CENTER OF THE ROOM.

linen draperies could—and should—look as luxurious as complicated silk ones."

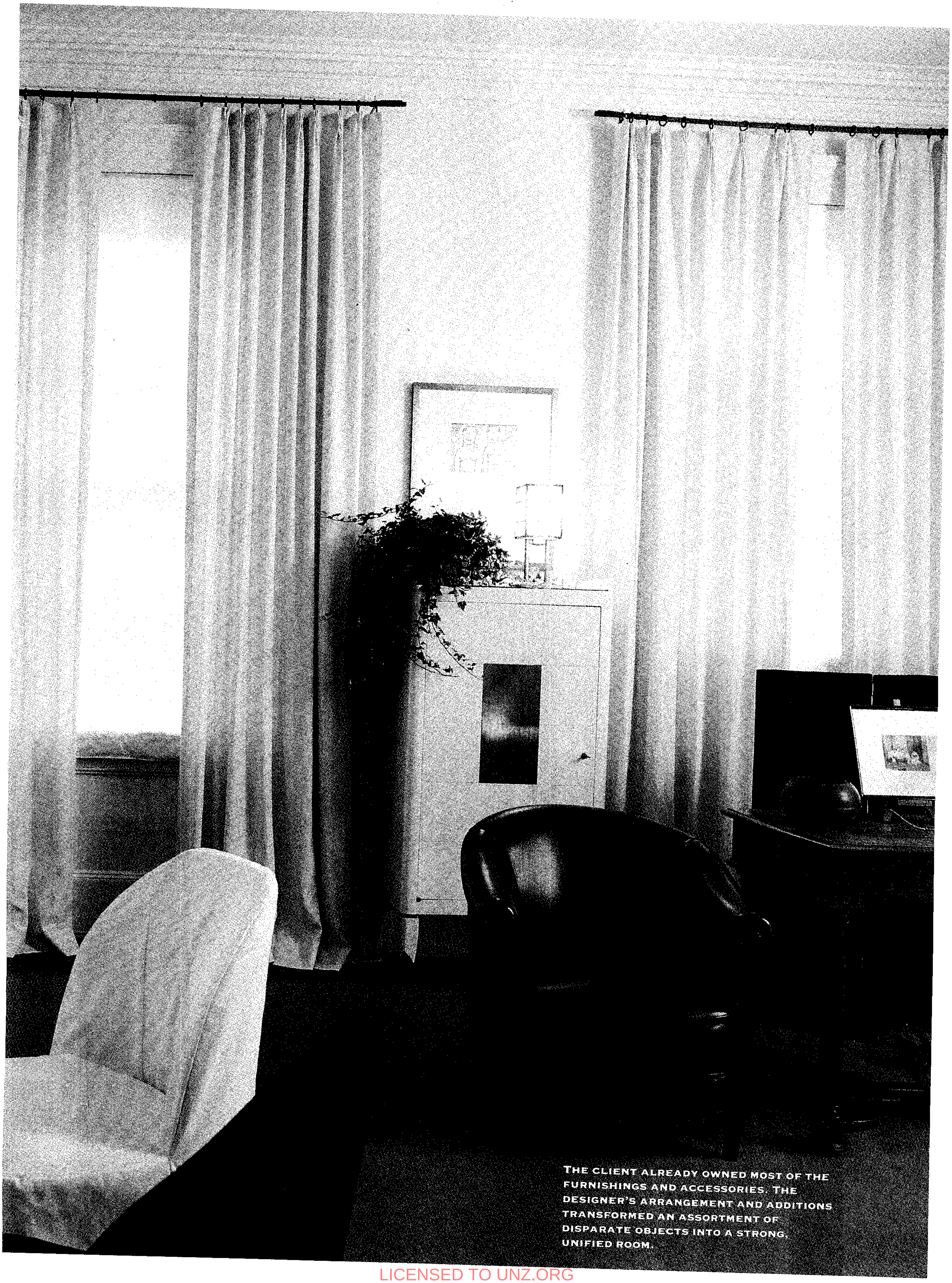
The men eventually became friends, and recently, Wolf became Coleman's interior designer. "It was a meeting of equals," says Wolf. "He has a great deal of style and a great deal of stuff. The only thing missing was cohesiveness."

The other things missing, curiously enough, were curtains and slipcovers. "He had the pair of fifties Chinese-style chairs, the tables, the spears and rocks, and the lacquer cabinet," says Wolf. "I came up with the slipcovers, curtains, screens, and bedcovers." All of which Coleman then made in his workroom. "But if I don't like it, I'm getting rid of it," he'd tell his designer.

In the end, he loves it all, largely because, according to Wolf, "it's still very much Monte's world. I was there just to shape and edit." It's also one of the best examples of Wolf's work, despite the number of givens and the limited budget—or perhaps because of them. "A place can get bogged down with a Power Look," says Wolf. "It's impossible for a point of view to come across when every choice is made by committee and every object screams, 'Look at me! See how much I cost!' "

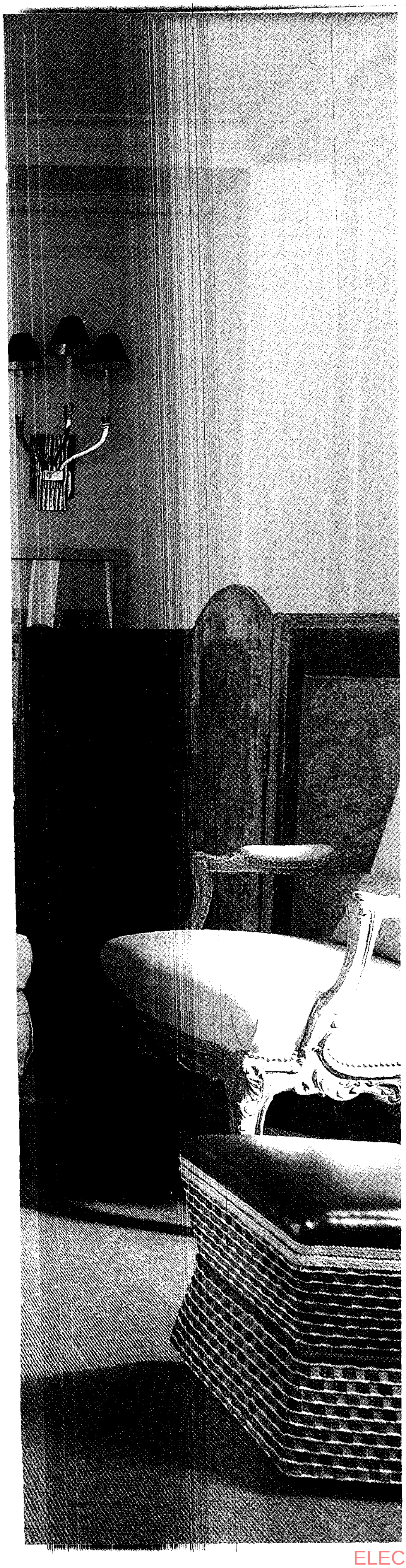


STRICTLY
LUXURY NOW
PERSONAL



THE CLIENT ALREADY OWNED MOST OF THE FURNISHINGS AND ACCESSORIES. THE DESIGNER'S ARRANGEMENT AND ADDITIONS TRANSFORMED AN ASSORTMENT OF DISPARATE OBJECTS INTO A STRONG, UNIFIED ROOM.

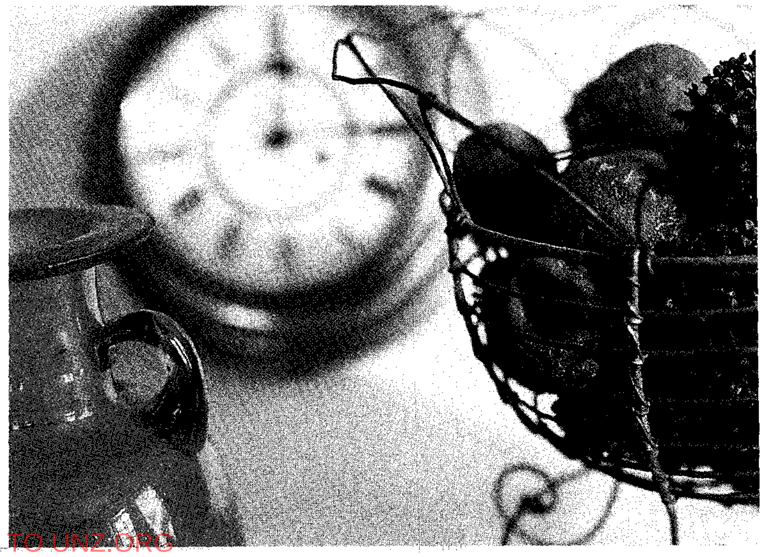
PHOTOGRAPHED BY ANDREW GARN

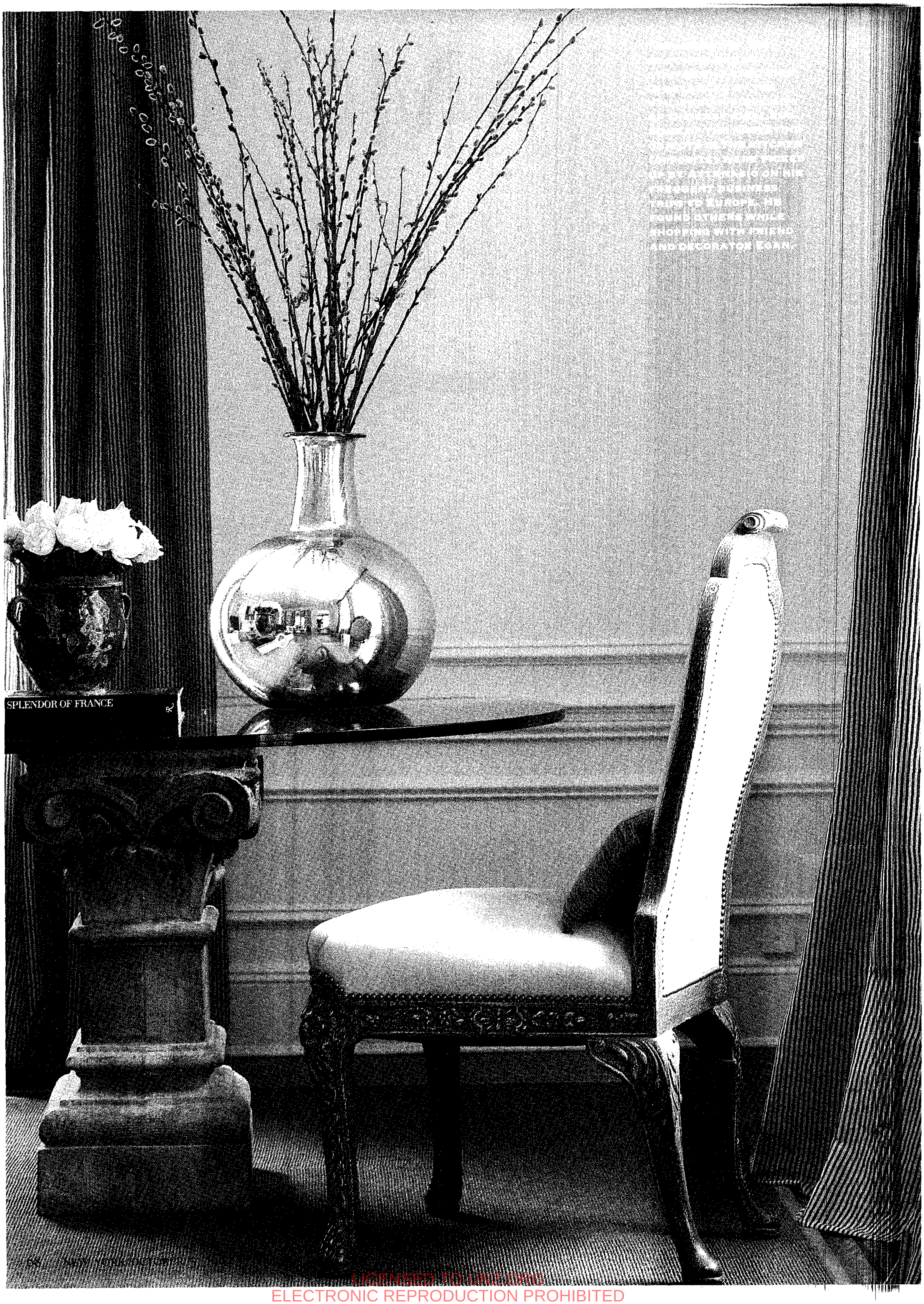


AMONG
LUXURY NOW
FRIENDS

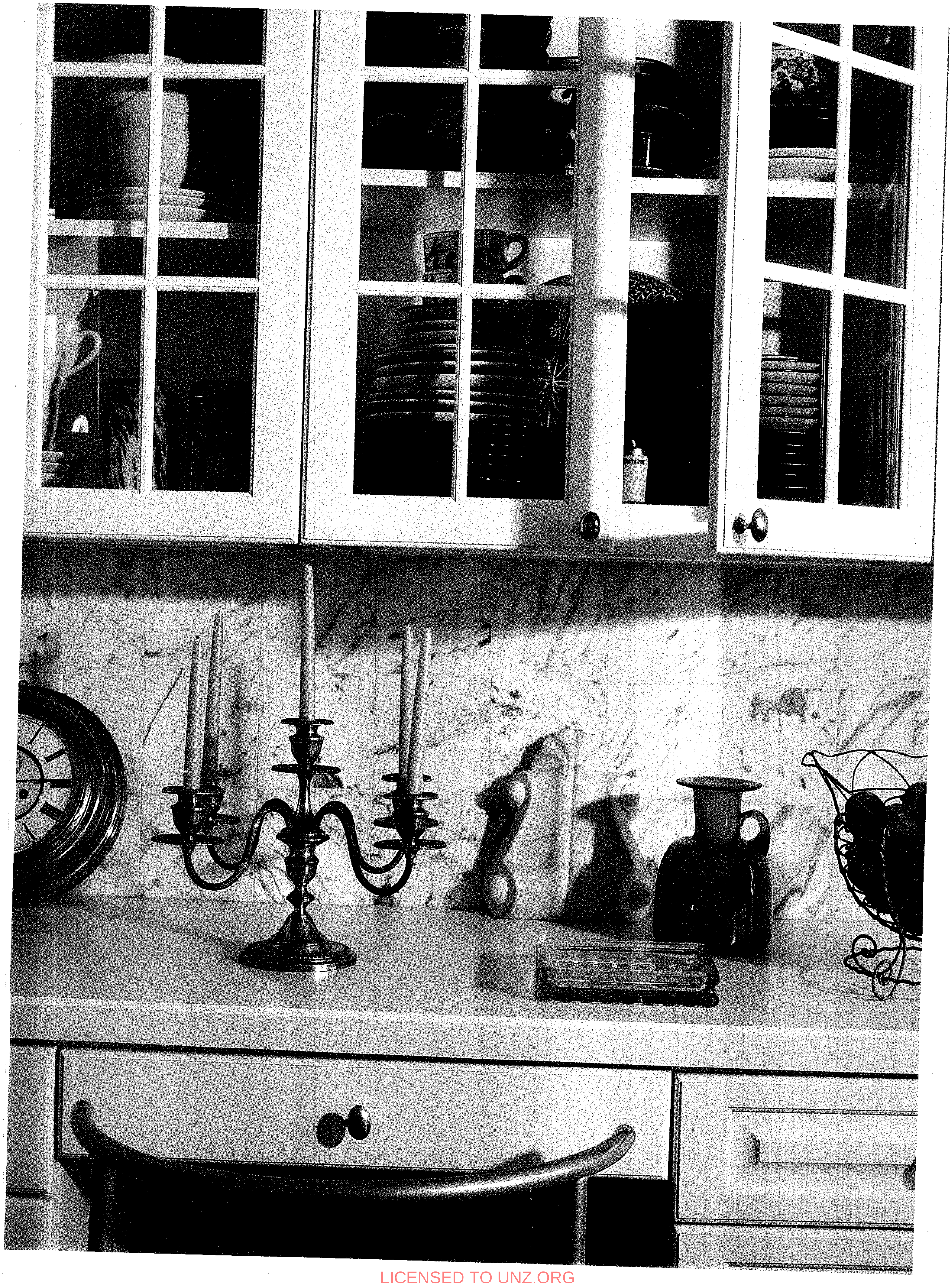
When fashion executives Ray Attanasio and Stephen Abeles moved from a downtown loft to a beautiful, high-ceilinged prewar apartment on the Upper West Side, they knew their new place should end up looking more serious and mature, but they were apprehensive about walking too close to high-style decorating's slippery slope. "They hated the idea of its looking 'done,'" says designer James Egan of Noel Jeffrey, Inc. It shouldn't be surprising that fashion folk would be among the first to reject the overcooked look in interior design. The rise of relaxed but knowing clothing design, as practiced by the Gap and J. Crew (where Attanasio is a vice-president), has exposed the nervous little secret at the center of sucked-in-cheek chic: Overpolished doesn't look better, just more insecure. Says Abeles, "If a room is really done, you can never be totally relaxed in it." ■ Nonetheless, architecture as noble as this apartment's has its own aesthetic imperatives, and that's where Egan, a close friend of both men, came in. They trusted him to guide them,

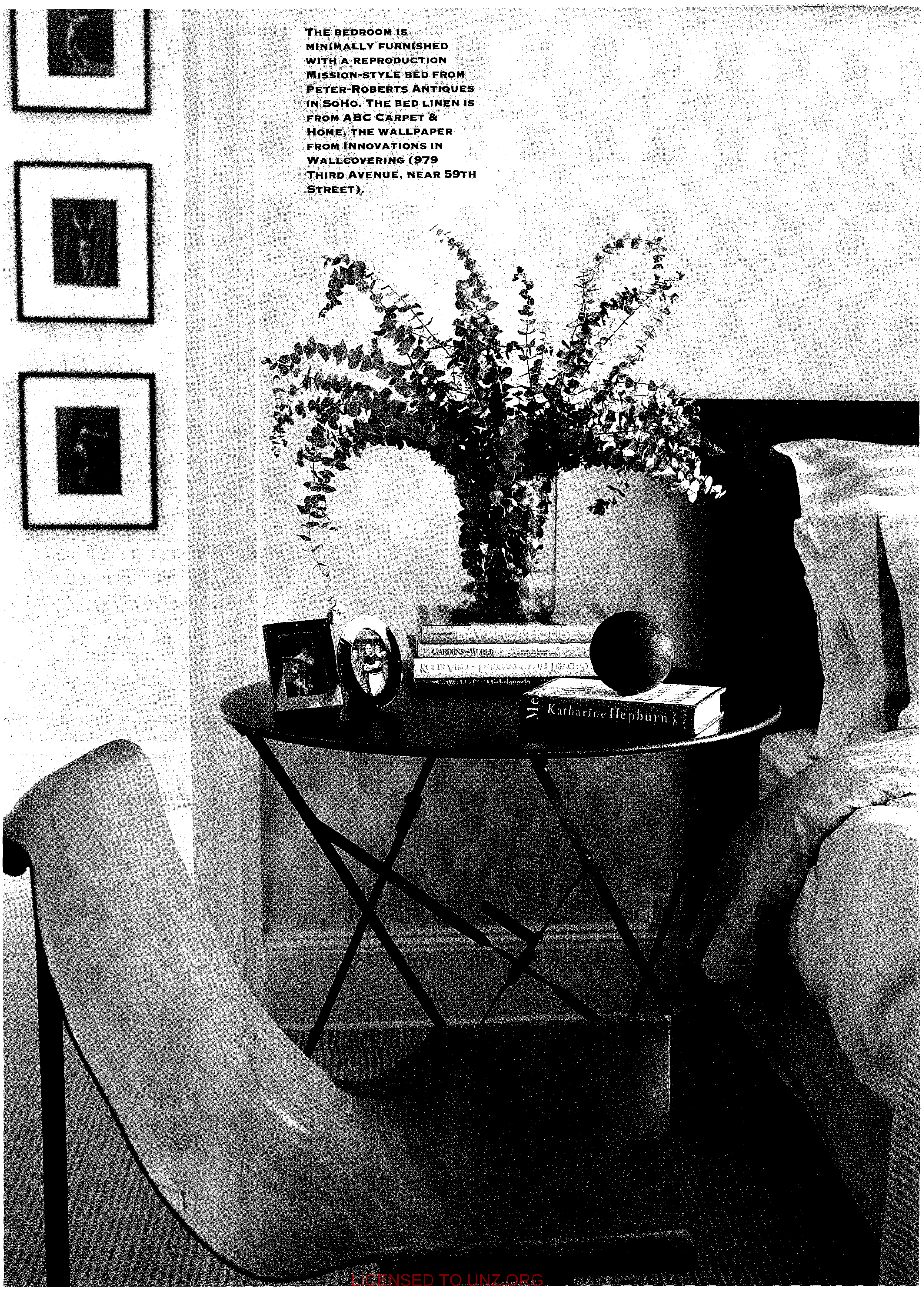
LIKE A SQUEEZE OF LEMON IN A RICH SAUCE, THE YELLOW BANK OF ENGLAND CHAIR PREVENTS THIS SOPHISTICATED MIX OF FURNISHINGS FROM SEEMING EXCESSIVELY SPLENDID.



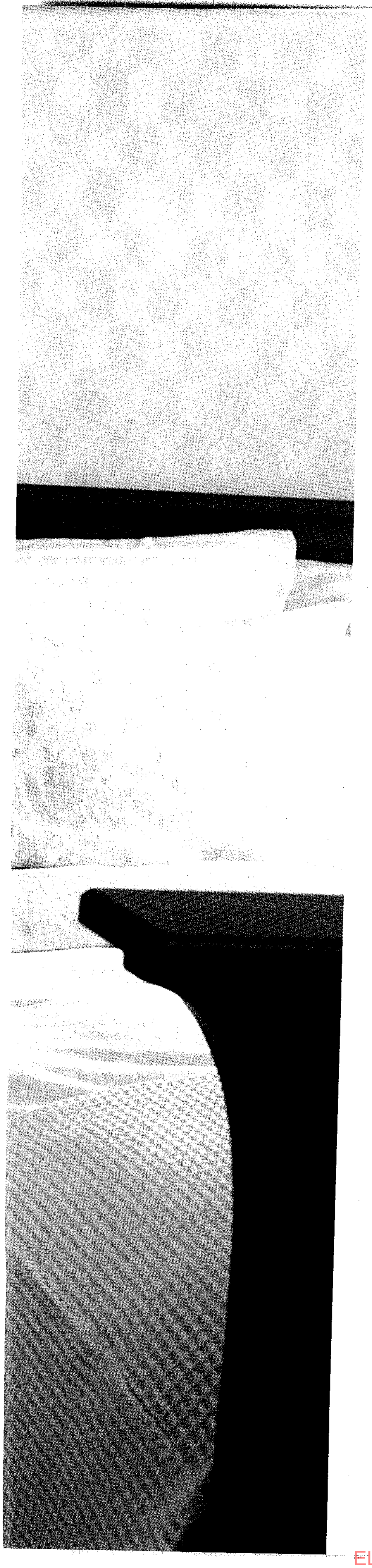

SPLENDOR OF FRANCE

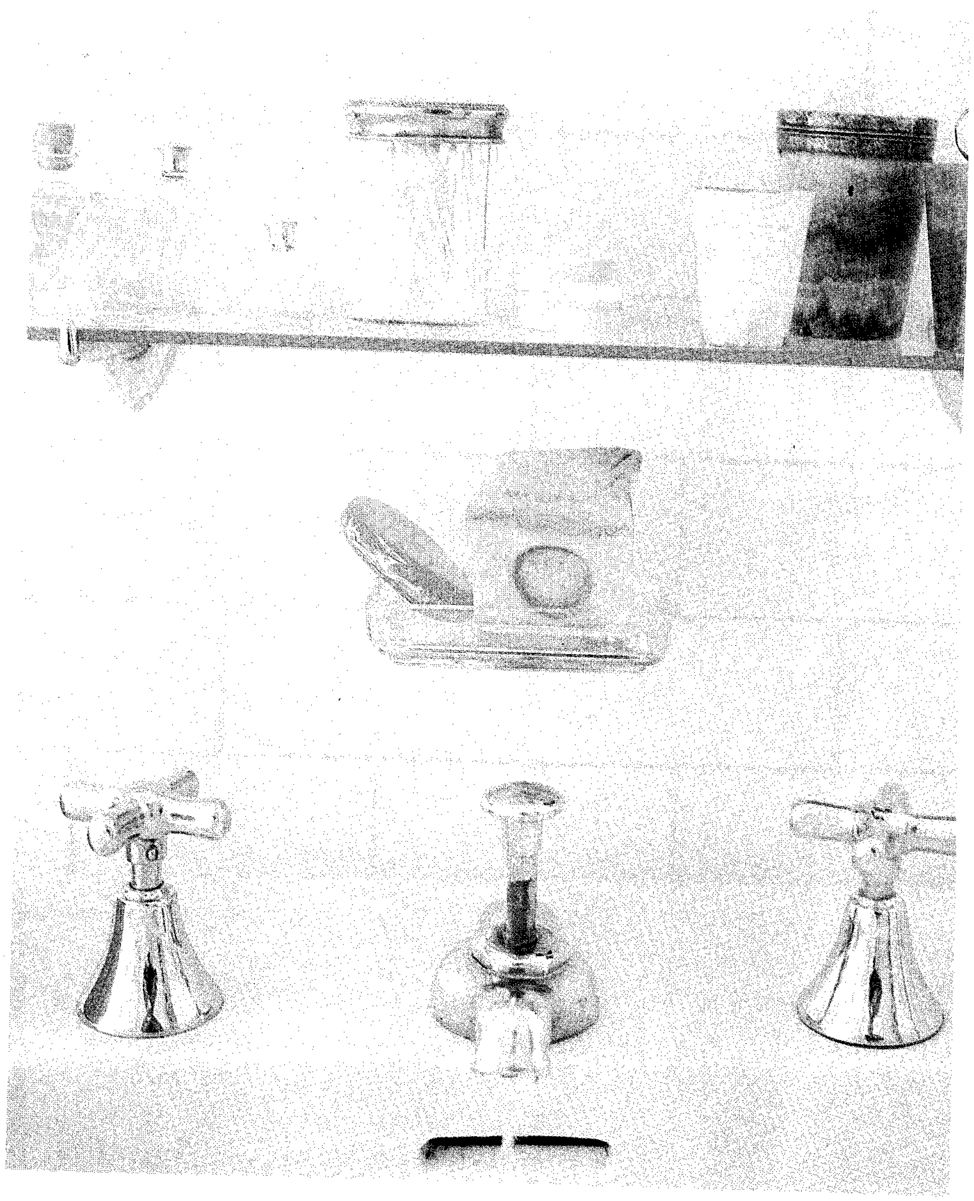
[illegible] ACCENT [illegible] WERE PICKED UP BY ATTERBURY ON HIS FREQUENT BUSINESS TRIPS TO EUROPE. HE FOUND OTHERS WHILE SHOPPING WITH FRIEND AND DECORATOR EGAN.




BAY AREA HOUSES
GARDENS of the WORLD
ROGER VERGÉ'S ENTERTAINING IN THE FRENCH STYLE
The World of Michelangelo
Me
Katharine Hepburn

THE BEDROOM IS MINIMALLY FURNISHED WITH A REPRODUCTION MISSION-STYLE BED FROM PETER-ROBERTS ANTIQUES IN SOHO. THE BED LINEN IS FROM ABC CARPET & HOME, THE WALLPAPER FROM INNOVATIONS IN WALLCOVERING (979 THIRD AVENUE, NEAR 59TH STREET).





The fittings and faucets in the bathroom are original to the apartment. The accessories are from flea markets in London and Paris.

without pushing them over the edge, toward a more refined and sophisticated look than they would have known how to achieve on their own. It was a delicate maneuver, one that would have been hard to pull off had they not all been so visually acute. "It doesn't work unless the client gets it, too," says Egan. "To get a look this confident, you have to be willing to take risks on both sides—high-style and throwaway."

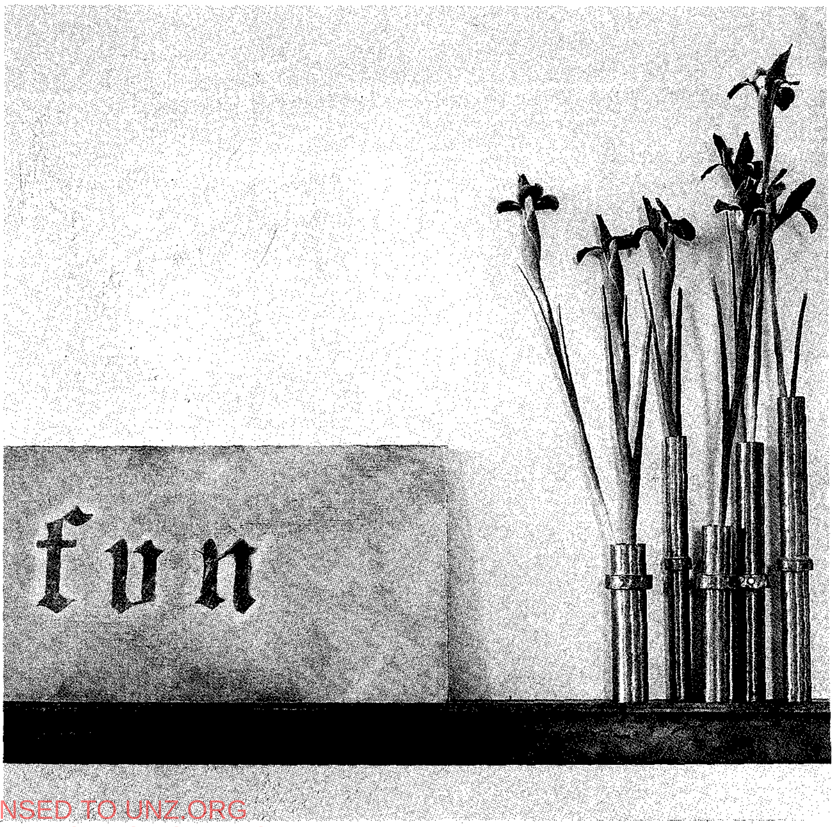
AMONG
LUXURY NOW
FRIENDS

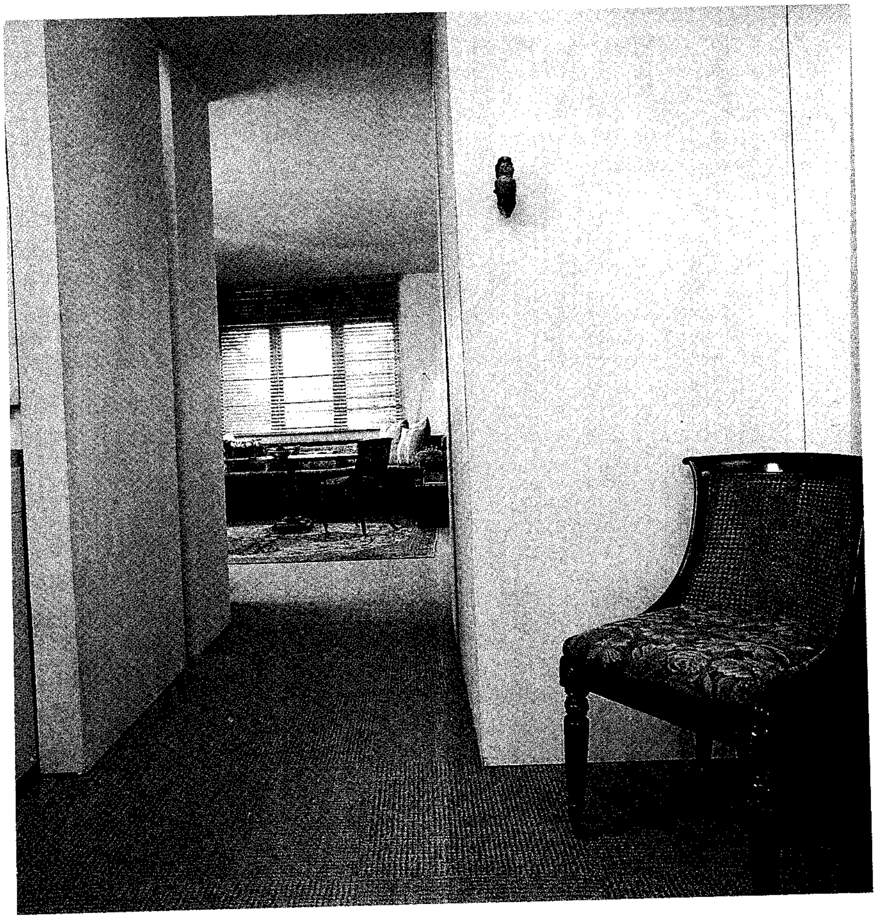
WHAT ONE WOMAN WANTS

LUXURY NOW

As the charms of corporate culture become increasingly obscure, the most enviable job site for a woman may be her own apartment—a version of having it all that gets Karen Fisher's vote, anyhow. A former magazine design editor, Fisher started her own business, Designer Previews, several years ago. Today, despite its success as a matchmaker between clients and design professionals (it has franchises across the United States), she still prefers running the operation from her penthouse on Gramercy Park. "Working at home is the ultimate luxury," Fisher says. "And when you've built a business yourself—well, that's everyone's dream, isn't it?" ■ What was less than a dream was the apartment Fisher started with. "I wanted a Florentine villa," she says. "But I needed two offices, for me and for an assistant, space for en-

STRETCHING WALL TO WALL AT ONE END OF THE LIVING ROOM, AN ELEVEN-FOOT-LONG SOFA-BANQUETTE, COVERED IN LINEN VELVET, ELIMINATES THE NEED FOR ANY OTHER SOFT SEATING.

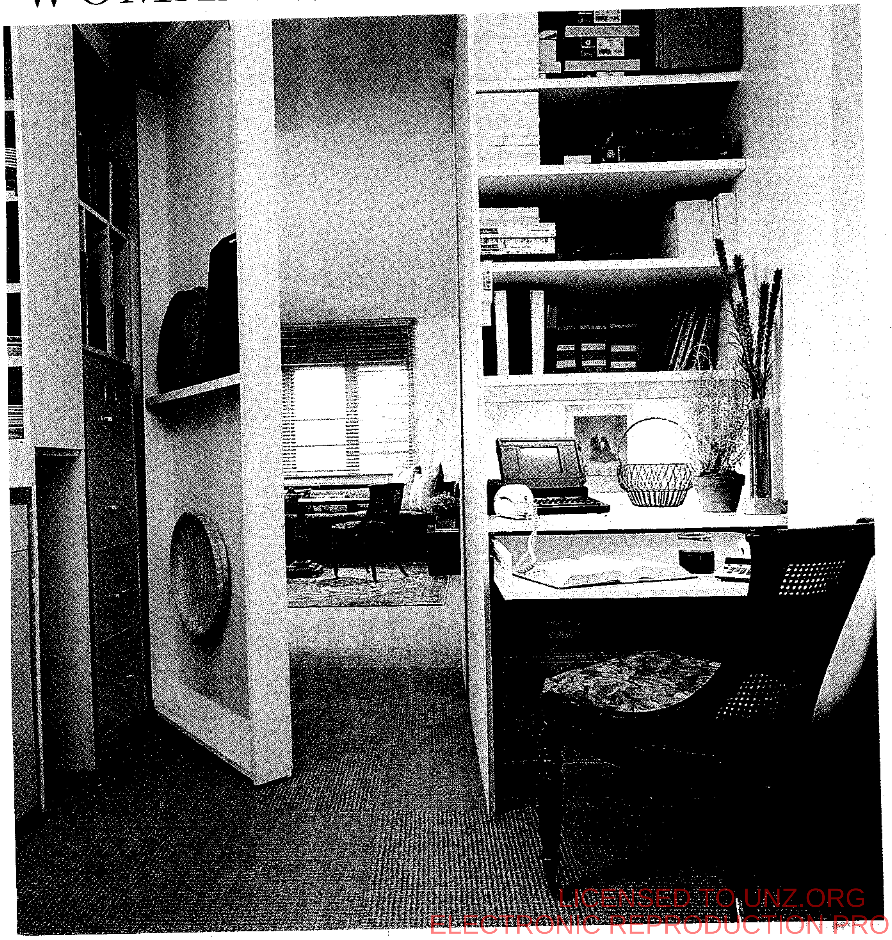




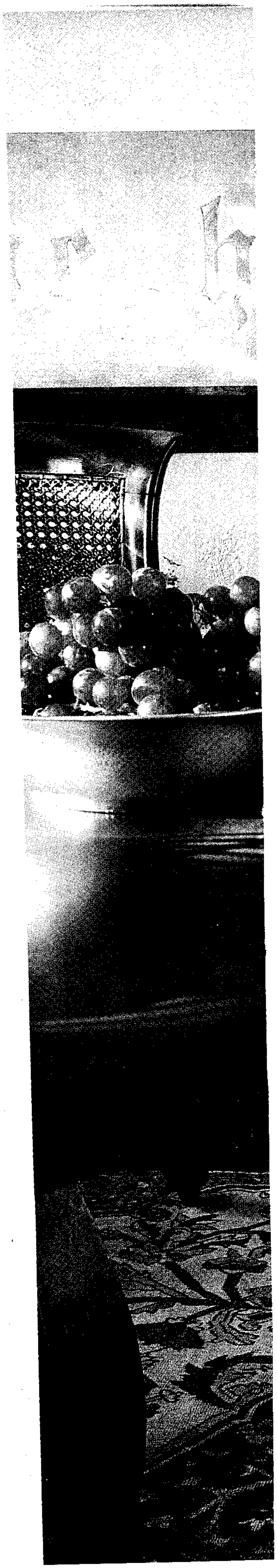
Right: The tea-height (26 inches) table doubles as a coffee and dining table. On the metal ledge is a painting by Josh Neretin.

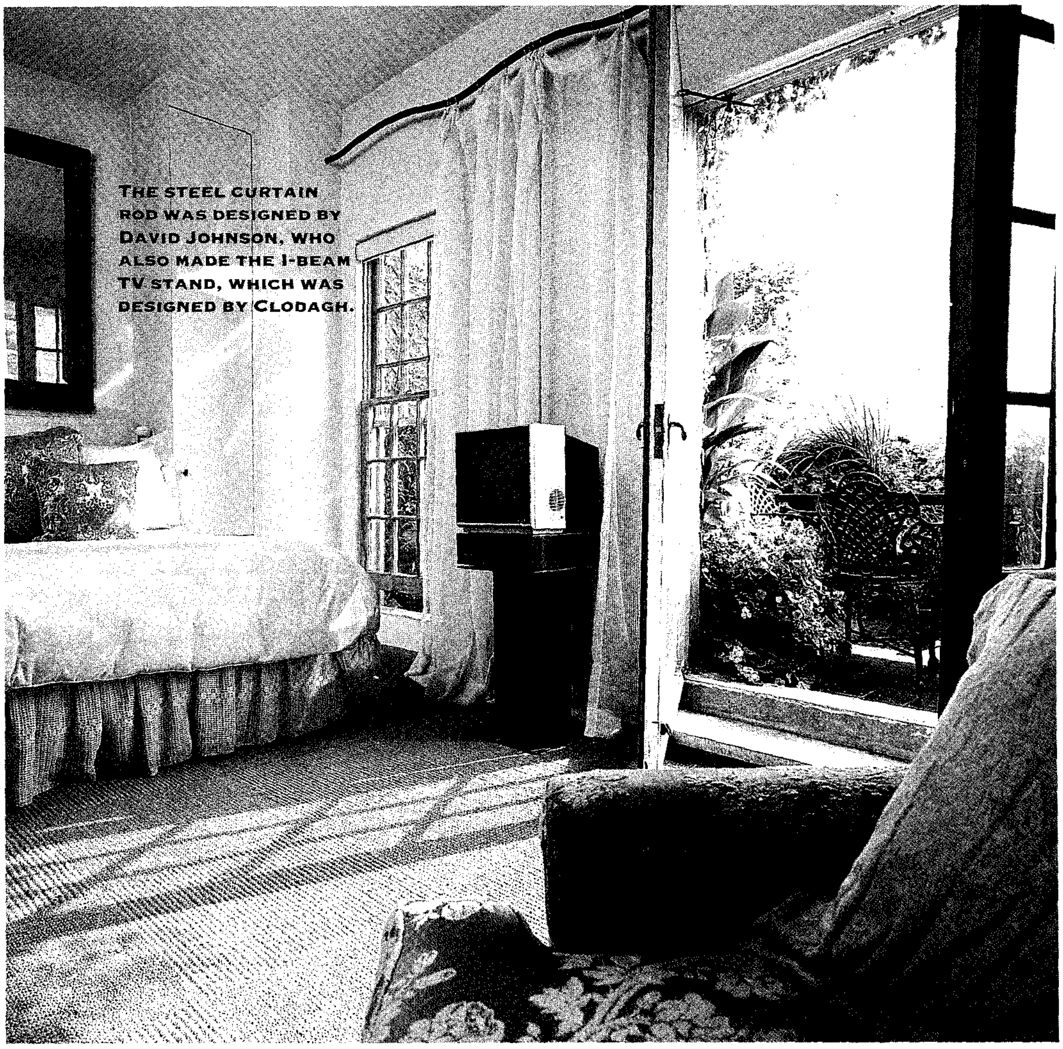
WHAT ONE WOMAN WANTS

LUXURY NOW



A workstation and storage closet in the kitchen (left) disappear behind doors coated with the same textured plaster that covers the walls (above). Another, larger "office," similarly disguised, is in the living room.



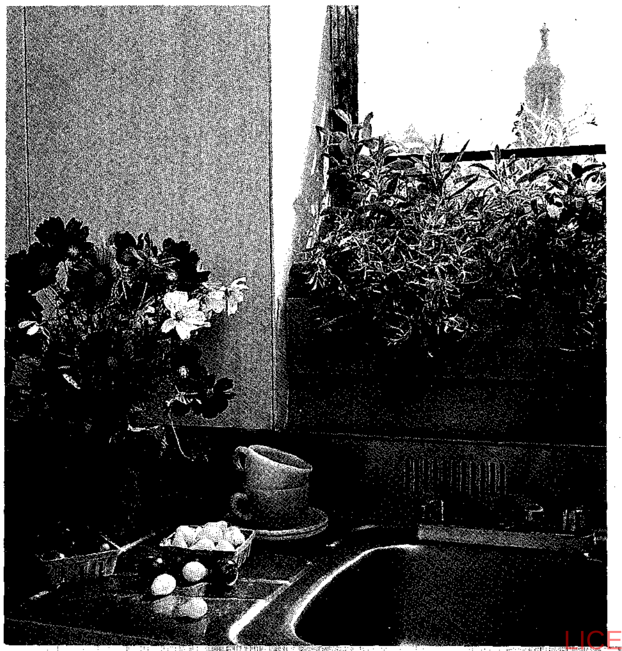


THE STEEL CURTAIN ROD WAS DESIGNED BY DAVID JOHNSON, WHO ALSO MADE THE I-BEAM TV STAND, WHICH WAS DESIGNED BY CLODAGH.

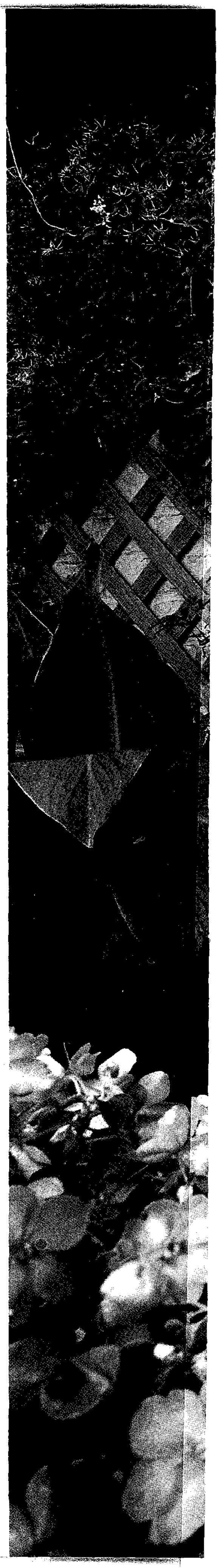
WHAT ONE LUXURY NOW WOMAN WANTS

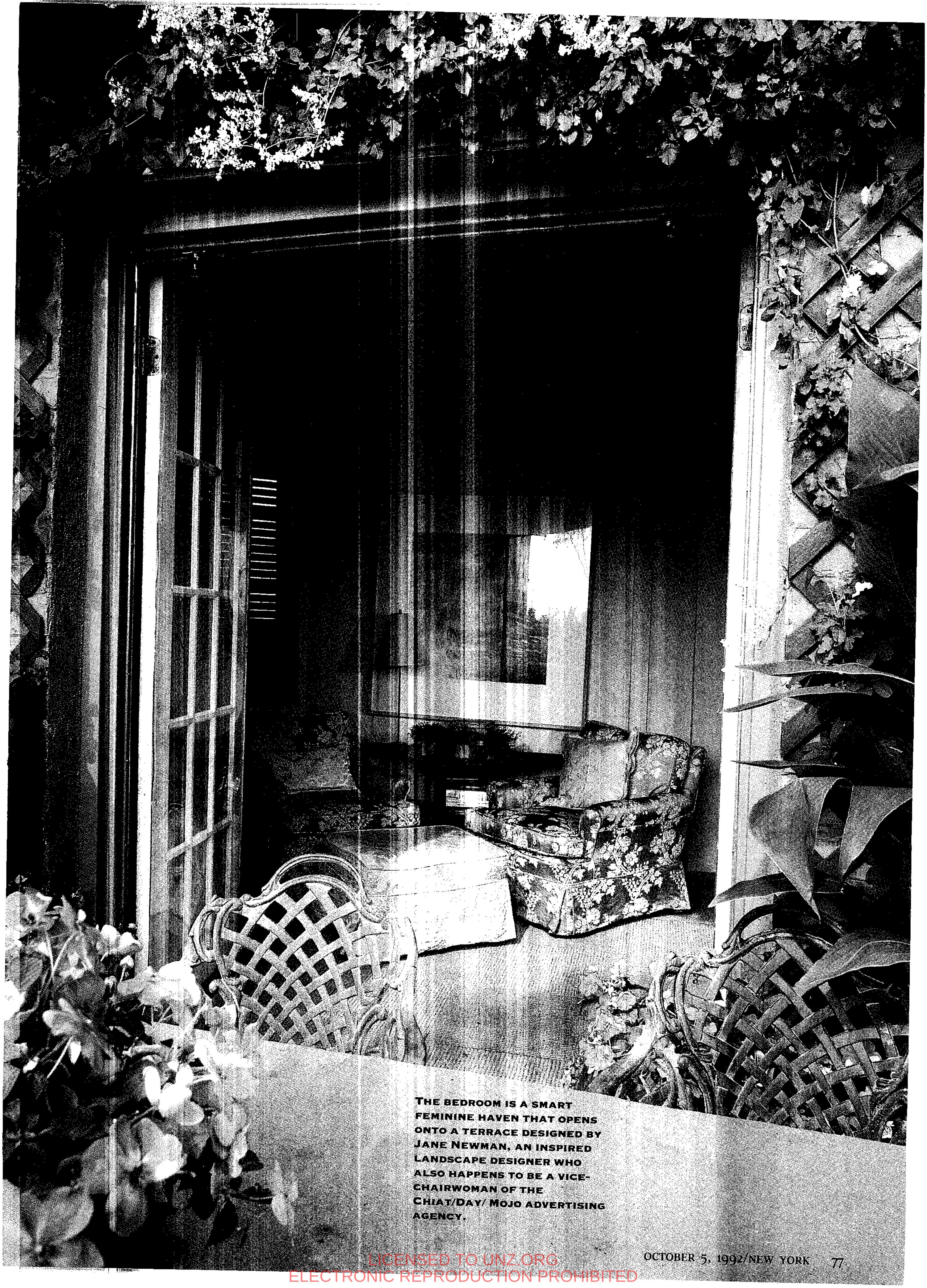
tertaining, and private places for me and my cat. Unfortunately, I had only 500 square feet in which to cram all this."

Salvation came in the form of Clodagh, one of the 150 New York designers Fisher represents. Like some sort of female Irish genie, Clodagh not only managed to grant Fisher's every wish but also introduced her to a realm of sensuous domesticity that had eluded her up to then. "When we started, I'd rarely been out on my terrace, and I had pots in my kitchen that had never been baptized," Fisher says. Now she cooks and gardens passionately, awakened for the first time to the rhythms that once dominated most women's lives.



FISHER, A RECENT CONVERT TO COOKING AND GARDENING, NOW GROWS HERBS IN THE WINDOW OF HER PULLMAN KITCHEN, WHICH IS IN THE CORRIDOR LEADING TO THE LIVING ROOM.



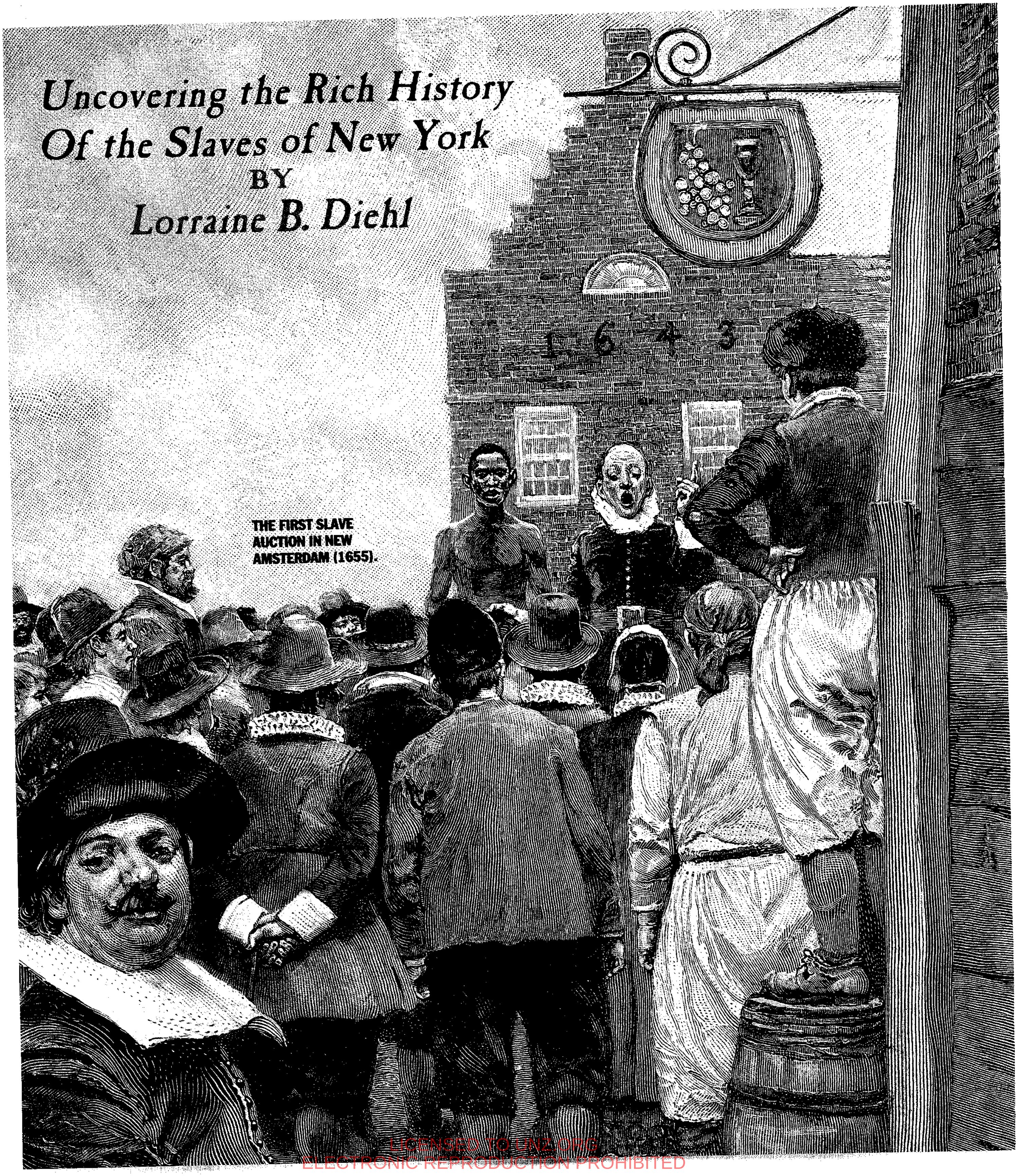


The bedroom is a smart feminine haven that opens onto a terrace designed by Jane Newman, an inspired landscape designer who also happens to be a vice-chairwoman of the Chiat/Day/ Mojo advertising agency.

SKELETONS I

Uncovering the Rich History Of the Slaves of New York

BY
Lorraine B. Diehl



THE FIRST SLAVE AUCTION IN NEW AMSTERDAM (1655).

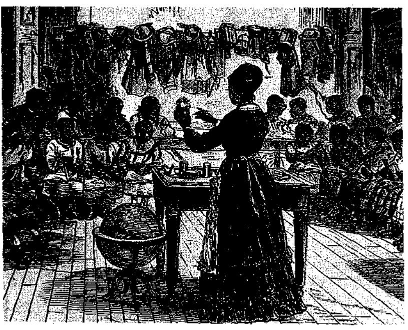
THE CLOSET

IN THE WHITE TENT PITCHED WITH SEVERAL OTHERS ALONG THE VALLEY OF EARTH, AN ARCHAEOLOGIST LIES ON HER SIDE, PAINSTAKINGLY SCRAPING THE SOIL WITH A DENTAL pick, separating the last bits of earth from the tobacco-colored bones of a human whose eighteenth-century grave has just been exposed. Outside, in another area of the block-long pit, backhoes bite deep into Manhattan soil, preparing it for the 34-story federal office building scheduled to rise on this site.

EXCAVATING THE NEGROS BURIAL GROUND.

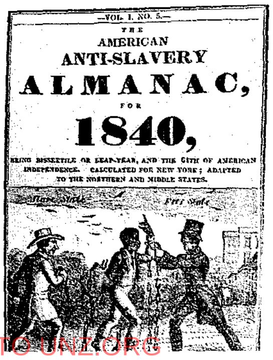
Michael Parrington describes the remains to a group of reporters who have just followed him into the tent: "This is an adult male. You can see the coffin outline where the wood has stained the soil." His finger is tracing the barely visible hexagonal shape. "As you can see, his body is facing east, toward Judgment Day."

An expert in the excavation of black historic cemeteries, Parrington has been brought to the construction site—bounded by Broadway, Elk, Duane, and Reade Streets—to supervise a team of 40 archaeologists involved in one of most ambitious digs in Manhattan history. They are unearthing what is left of the Negros Burial Ground, a Colonial cemetery, once covering nearly six acres of what is now the City Hall area, that is said to have held the remains of more than 20,000 blacks who lived and died in Manhattan.


The Granger Collection

A 'COLORED SCHOOL,' ABOUT 1870.

FIGHTING RE-ENSLAVEMENT.


—VOL. I. NO. 5.—

THE AMERICAN ANTI-SLAVERY ALMANAC, FOR 1840,

BEING BISSEXTILE OR LEAP-YEAR, AND THE 64TH OF AMERICAN INDEPENDENCE. CALCULATED FOR NEW YORK; ADAPTED TO THE NORTHERN AND MIDDLE STATES.

Slave State
Free State

Brown Brothers

It was Ed Rutsch, an archaeologist hired by the federal government to prepare an environmental-impact statement before the new building could rise, who pored over old city maps and made the initial discovery. "An alley—Republican Alley—was mapped out when the city laid out the grid, after the burial ground had been closed," he says. "It ran through the block, and you could see it was still there. I thought, Well, in an alley you don't build a building. Maybe the

On July 5, 1827, the black New Yorkers exuberantly celebrating their emancipation could hardly know that their time of trial had just begun.

burial grounds are still intact. We proceeded to dig, and—lo and behold!—we came up with human skeletons."

The cemetery—which was, in the eighteenth century, outside the city limits—has already given up some history: buttons from a British marine officer's uniform worn by a black during the Revolutionary War, many copper shroud pins, beads on some of the infants who were buried in their mothers' arms, coins found on a skeleton's eyes, and random bits from pottery kilns that tell us that the cemetery had other uses.

After Parrington's archaeologists excavate and make drawing and photographic records of the 200-year-old bones, a physical anthropologist, one of nine who make up the Metropolitan Forensic Anthropology Team, examines them for sex, age, race, and pathology. The bones are then wrapped in paper and sent, in heavy cardboard boxes, to Lehman College, where team members measure bone density, look for trauma and disease, and extract DNA from the mortal remains of 400 black New Yorkers.

"By the time we finish," says Dr. Spencer Turkel, who heads the forensic team, "we hope to have a pretty detailed portrait of how these people lived, the conditions they endured, and how their environment impacted on them." The site is being nominated for designation as a landmark by both the city and the federal government. Landmarking will now not only preserve the cemetery but also help focus attention on a historical fact that is usually ignored: Blacks have been living on Manhattan Island for a long time—they were here years before it was a twinkle in the duke of York's eye.

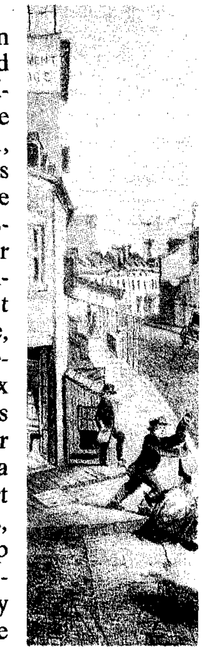
ELEVEN OF THEM—ALL men—sailed to Manhattan just six years after the English arrived at Plymouth Rock. Their *Mayflower* was probably a Dutch slave ship carrying them in chains from Brazil or the Caribbean to this narrow tip of land, just purchased for a handful of beads and trinkets by the Dutch West India Company. They were given names like Simon Congo, Big Manuel, and Little Anthony, and immediately put to work building the fort, the mill, and the stone houses that would make up New Amsterdam. Later they cleared land for the company's farms and tended cattle in the Sheep Pasture south of Wall Street. "They were a highly skilled people," says documentary writer Christopher Moore, "with a host of skills and occupations."

Since New Amsterdam was a company town, with profit as its main reason for existence, the Dutch, who were major slave traders, treated their black slaves as extra hands, with little thought to subjugating them. For nearly twenty years, black men worked alongside their Dutch masters, attended church services in the Dutch Reformed Church, married the black women who began arriving here two years after they did, set up their own businesses when they weren't needed by their owners, and often had their day in court, where they could bring charges against a white man. Anthony the Portuguese, a former slave, sued Anthony Jansen for having injured his hog, and Pedro Negretto claimed back wages against Jan Celes for work done on Celes's farm.

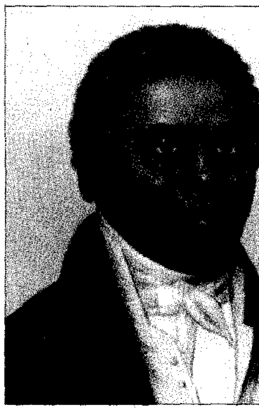
In 1641, Indian hunting parties gathered along the lower banks of the Hudson, intent on getting their own justice from Willem Kieft, the Dutch West India Company's miserable little director-general, whose venal policies against them had managed to sour what had been a friendly working relationship. Desperate, Kieft armed the strongest and swiftest blacks with hatchets and half-pikes and sent them rushing into the Indian camps.

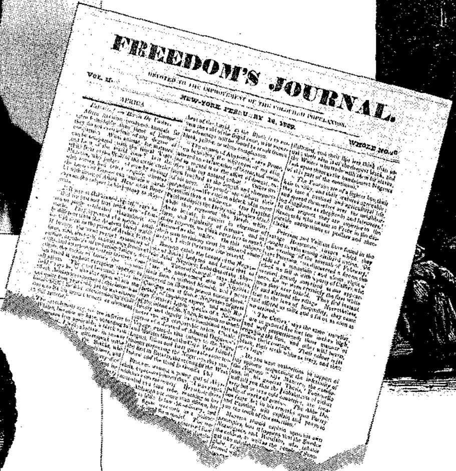
By 1644, skirmishes with the Indians had erupted into full-scale war, as they began sweeping through the farms, burning everything in sight and threatening the food supply of the entire company. The terrified Dutch turned large tracts of land over to some of their slaves, hoping that if tomahawks flew, they would end up in black men's skulls, not their own. They also granted these new landowners their freedom, on the condition that the former slaves supply the company with a yearly allotment of wheat, beans, peas, and corn. The "land of the blacks," or "the negros land," would eventually cover more than 100 square blocks, stretching from Wall Street to 34th Street. Simon Congo was given a 45-acre farm at 14th Street, where Union Square now exists. Big Manuel had his spread near what's now Washington Square Park; that plot was then a farm, eventually owned by a black woman, Susan Anthony Roberts, the daughter of a freed slave.

But a harsher world awaited black New Yorkers, and it came with the arrival of the British twenty years later. At Wall Street and the East River, a slave market was erected to accommodate the increasing number of slaves the Royal African Company was importing, and by the early 1700s, about 20 percent of New Yorkers were black and enslaved. "The English goal was to build a settlement that replicated English culture and society as much as possible in the New World," says Thelma Foote, an assistant professor of history and African-American Studies at the University of California at Irvine. "They enacted a set of slave codes that consigned people of African descent to social death." Slaves, who were no longer permitted to travel more than a mile from home without a pass, were forbidden to gather in numbers of three or more. They were not encouraged to marry, and since the British didn't believe they possessed souls, they were consigned to slave galleries in the churches. Cruelty brought resentment, which brimmed over one evening in April, in an incident that became known as the Negro Insurrection of 1712.



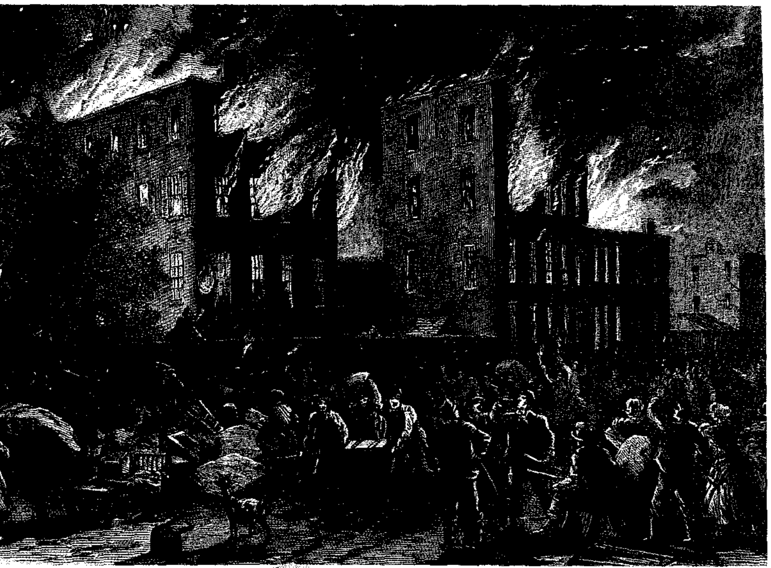
IT WAS AFTER MIDNIGHT when the 23 slaves, armed with guns, swords, and hatchets, gathered in the orchard of a Mr. Cook, near Maiden Lane. Coffee, the slave of Peter Van Tilburgh, headed for his master's outhouse, setting it on fire in hope of drawing townspeople to the blaze. After a good crowd had gathered, Coffee and the rest of the band opened fire, killing nine of their oppressors and wounding six others. An alarm was sounded, and Governor Robert Hunter called on a detachment from the fort to march on the slaves, who had managed to slip through the crowd and escape into the woods. They were no match for the New York and Westchester militias, which captured all but six, who preferred suicide to the English notion of justice. Most of the others were burned alive, hanged, or broken at the wheel. Punishment for the incident





FREEDOM'S JOURNAL.

DESTRUCTION OF THE COLORED ORPHAN ASYLUM DURING THE DRAFT RIOTS OF 1863.



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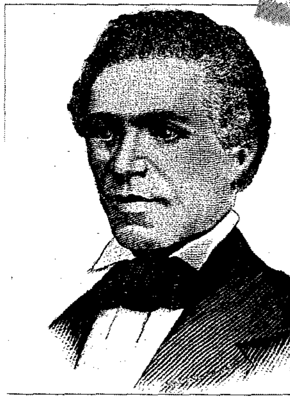
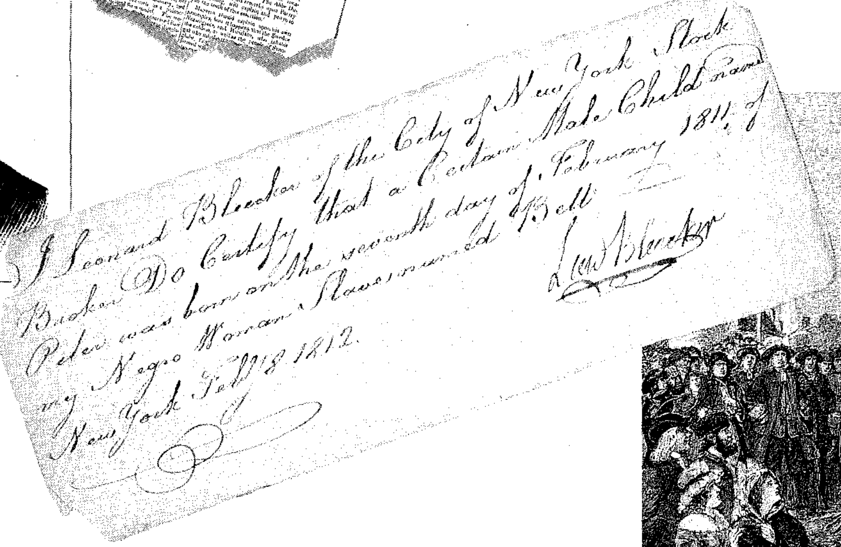


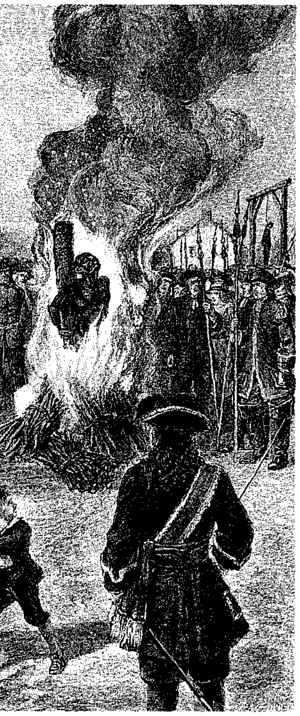
TOP, PETER WILLIAMS, FOUNDER OF THE AFRICAN METHODIST EPISCOPAL CHURCH; BOTTOM, JOHN BROWN RUSSWURM, CO-EDITOR OF THE ABOLITIONIST NEWSPAPER 'FREEDOM'S JOURNAL.'



I Leonard Bleecker of the City of New York Stock Broker Do Certify that a Certain Male Child named Peter was born on the seventh day of February 1811 of my Negro Woman Slave named Bell

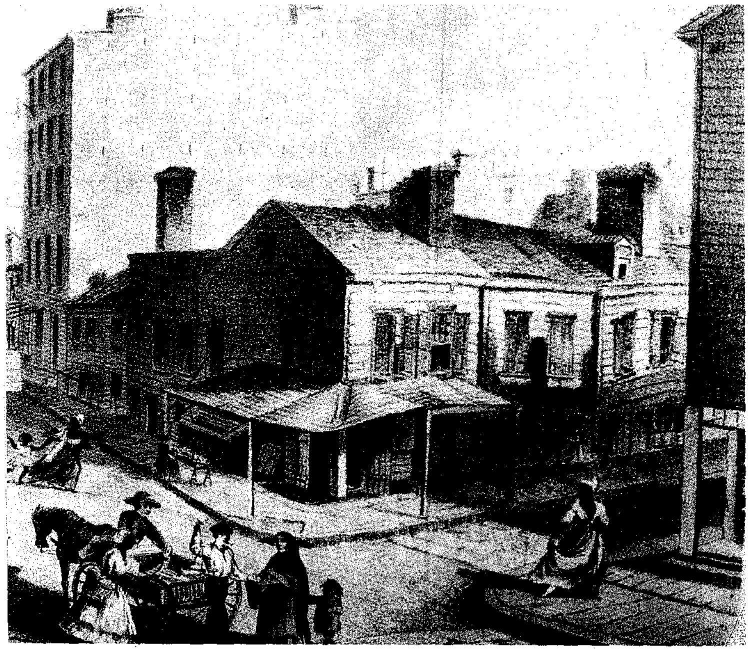
L Bleecker

New York Feby 8 1812



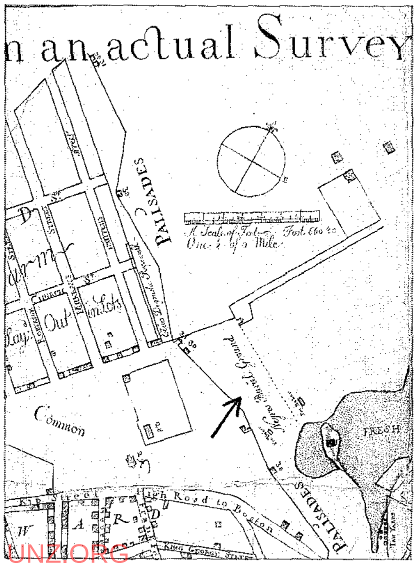
The Granger Collection

ABOVE LEFT, A SLAVE BIRTH CERTIFICATE SIGNED BY LEONARD BLEECKER; ABOVE, THE EXECUTION OF BLACKS IN 1741 AFTER RUMORS OF A SLAVE CONSPIRACY.



Brown Brothers

ABOVE, THE NOTORIOUS FIVE POINTS SECTION IN 1859; RIGHT, THE NEGROS BURIAL GROUND AS SHOWN IN A 1755 MAP.



'hotographs (newspaper, birth certificate and map) by Paul Manangan; rom the collection of the New-York Historical Society.

reached out to all New York blacks, including freed slaves, who could no longer own or inherit land. Within four years, all of the black farms were sold.

A similar incident occurred 29 years later, on March 18, 1741, when the fort burned to the ground; several mysterious fires erupted throughout the city. Rumors of another slave conspiracy traveled fast, and, having been implicated by a terrified indentured servant, 32 people—blacks and whites—met their death. Eighteen were hanged, and the other fourteen were "burned alive with a slow fire until [they were] dead and consumed to ashes," according to Chief Justice Horsmanden in the *Journal of the Proceedings Against the Conspirators* (1744). More than 70 blacks were forced to leave the country, and for those who remained, life was worse than ever. It would take a revolution to change things.

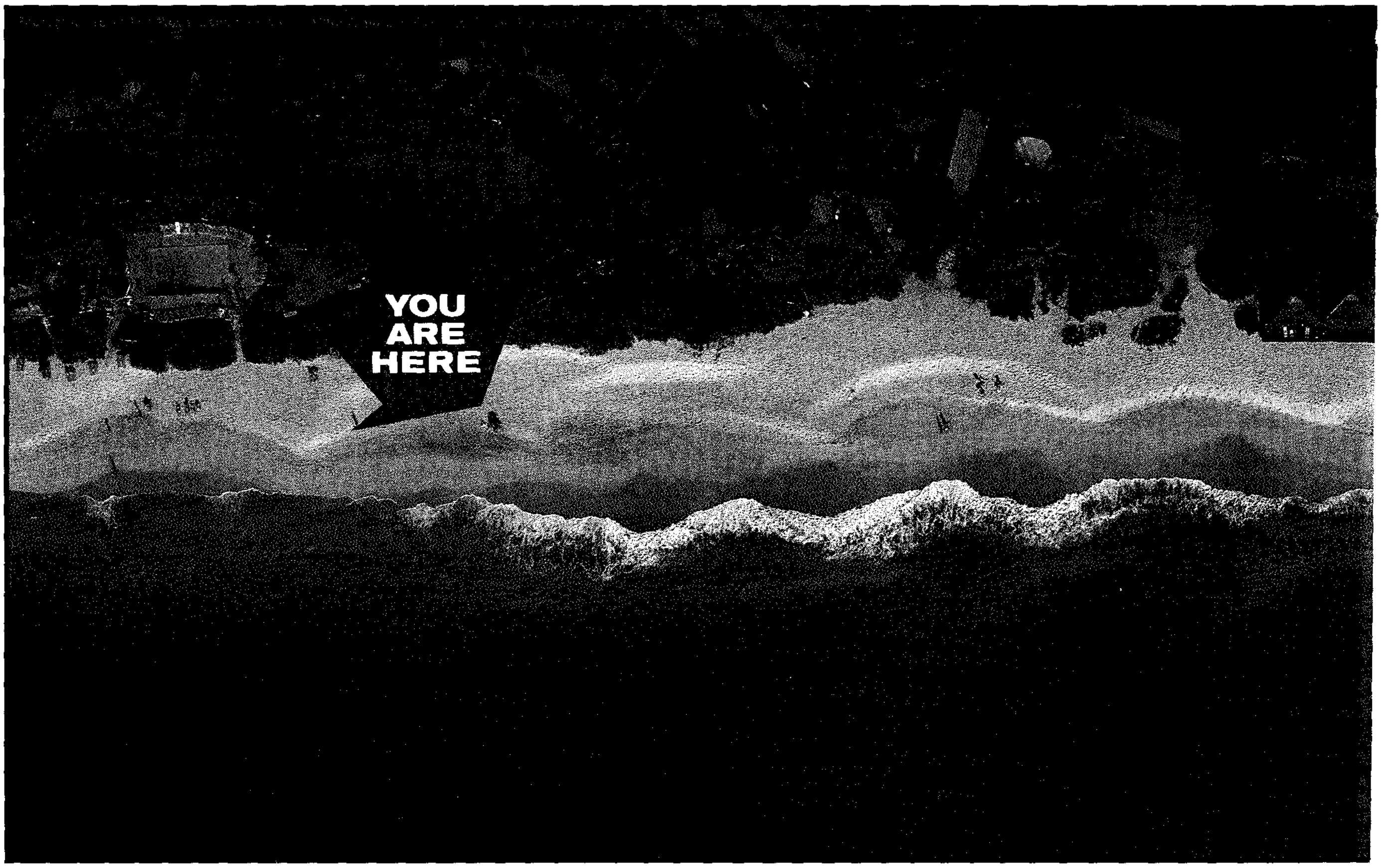
On a sunny Saturday in April 1776, General Washington rode his horse into Manhattan. Behind him were five regiments of soldiers, who had followed him from Boston. New Yorkers, including all of the city's able-bodied black men, were put to work building barricades, setting up forts, and digging trenches. When the British occupying forces arrived the following September, black New Yorkers, who were not trusted to carry weapons, were forbidden to help defend the city. Not till the British issued a proclamation offering New York slaves passage to Canada and England at the war's end if they joined the king's forces did the colonists allow blacks to join the Continental Army.

With the Revolution won, talk of emancipation drifted into the parlors and taverns of New York City. John Jay and Alexander Hamilton headed the New York Manumission Society, an anti-slavery organization very popular with influential New Yorkers; city newspapers attacked slavery as a mockery of the American Revolution. Suddenly, taking a stand against slavery was the thing to do. City slave owners offered little resistance; the postwar influx of white colonists from other states made it cheaper to hire labor than to own it.

In 1798, Peter Williams, a black tobacconist and onetime sexton of the John Street Methodist Church, founded the African Methodist Episcopal (Zion) Church at Church and Leonard Streets. Now blacks had their own place of worship, and they could finally bury their dead on sacred soil—ending the days when they were consigned to the Negros Burial Ground. Zion was the first of fifteen Methodist and nine Baptist churches, the linchpins of a new black community known as Little Africa. Here, along Lispenard, Church, and Frankfort Streets, black boot-makers, tailors, grocers, and druggists would thrive for decades. Famed black abolitionist David Ruggles opened an African-American bookstore at 67 Lispenard Street and then a reading room at Lispenard and Church for blacks, who were not permitted to use the city libraries.

Several black newspapers—among them *Freedom's Journal,* born in 1827, the year of New York State's black emancipation, and, later, the *Colored American* and abolitionist Frederick Douglass's prestigious *North Star*—came into being. (Copies of *Freedom's Journal* are among the sixteen documents on display at the New-York Historical Society, 170 Central Park West, from September 29 through October 11 [closed Mondays and Saturdays]. The special exhibition, "Markers of Change: Documents of American History," includes Ulysses S. Grant's terms of surrender, one of the few original printings of Lincoln's Second Inaugural Address, an original printing of the Declaration of Independence, and the correspondence between Alexander Hamilton and Aaron Burr that led to their duel).

In 1821, blacks had their own theater, the African Grove, at Bleecker and Mercer. There, according to an advertisement, "neither time nor expense had been spared in rendering this entertainment agreeable to the ladies and gentlemen of



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color." Meanwhile, in a single room down the street from Peter Williams's tobacco shop, the Manumission Society established the African Free School No. 1, where a small band of black children were about to get their first taste of formal education. By 1830, six schools for black children were operating in lower Manhattan—a remarkable accomplishment, particularly since poor white children did not attend school, learning what they could through apprenticeships.

SCHOOLGIRLS IN HARLEM IN THE TWENTIES.

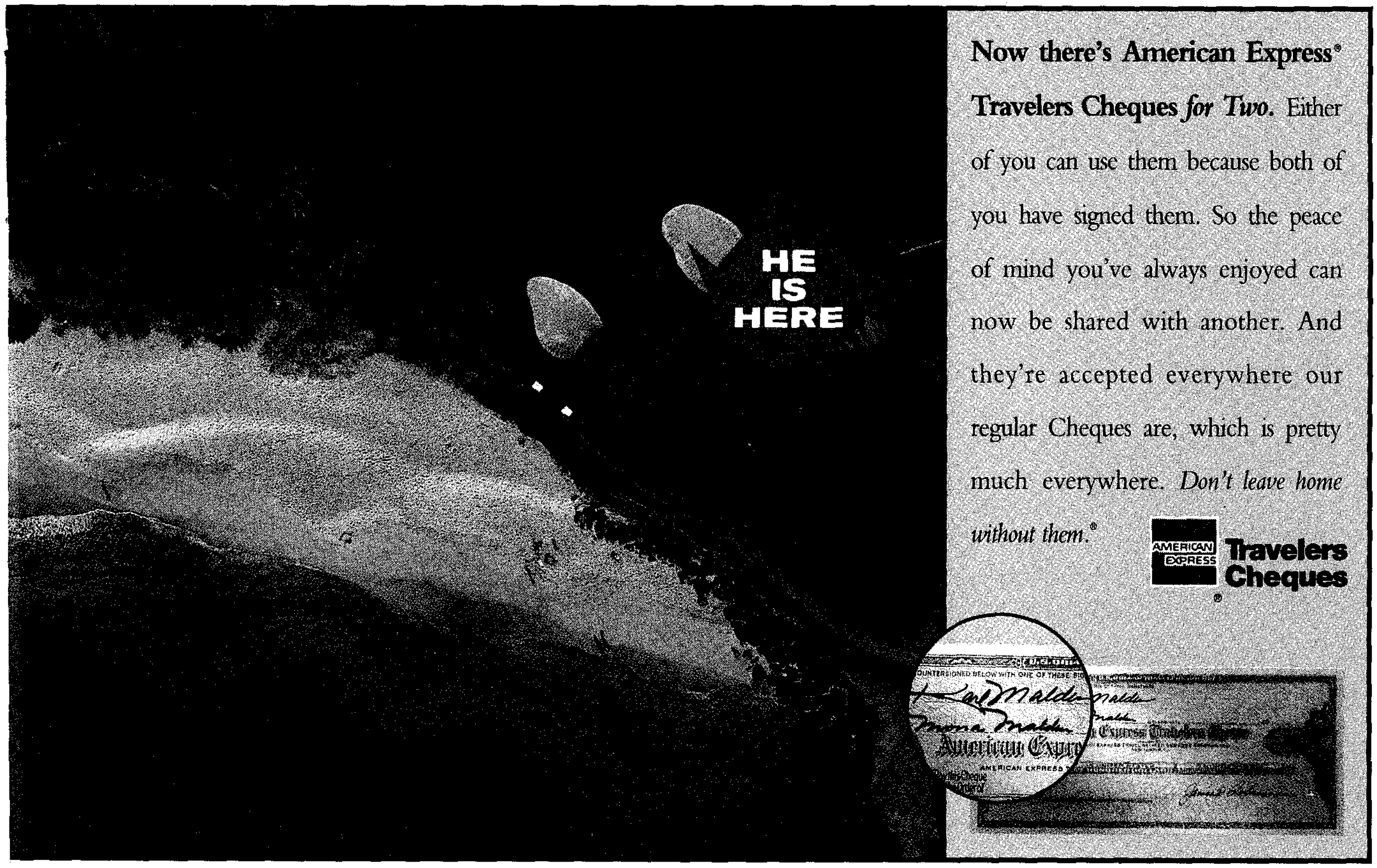
Photograph by UPI/Bettmann Newsphotos.

Emancipation for black New Yorkers was a gradual process that began in 1799 with a state law that freed slaves over a number of years. July 4, 1827, was their official Emancipation Day. But, though the blacks exultantly celebrating their emancipation the next day couldn't know it, their time of trial had just begun. "Emancipation did not bring real freedom; it brought only the exclusion of Negroes from the occupations and skills they had mastered under slavery," wrote Edgar J. McManus in his *History of Negro Slavery in New York* (1966).

Into the rookeries of the infamous Five Points (an area bounded by Broadway, Canal Street, the Bowery, and Park Row) came the freed black slaves, joining the unskilled Irish in a Fagin's world of thievery, prostitution, and murder. More than 1,000 black and Irish lived in the Old Brewery, the most notorious building in the Five Points. "Most of the cellar compartments were occupied by Negroes, many of whom had white wives," wrote Herbert Asbury in 1927, in *The Gangs of New York*. "In these dens were born children who lived into their teens without seeing the sun or breathing fresh air."

As dangerous as it was to live within the Five Points, it was just as dangerous to leave. "In one basement room about fifteen feet square, not ten years before the Civil War, twenty-six people lived in the most frightful misery and squalor," Asbury continued. "Once when a murder was committed in this chamber (a little girl was stabbed to death after she had shown a penny she had begged), the body lay in a corner for five days before it was finally buried in a shallow grave dug in the floor by the child's mother."

Outside in the streets roamed Blackbirders—gangs of kidnappers who preyed upon free blacks, especially children,



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snatching them up and throwing them aboard boats anchored in the East River that were bound for the South, where the human cargo would fetch $60 or $70 a head. Mothers were warned to keep their children inside, and in the Five Points, according to the accounts of Ruggles, terrified blacks stayed locked inside their tenements for weeks on end, emerging in the dead of night to steal food only when they could no longer abide their hunger.

In the South, black uprisings and insurrections were pressing the issue of emancipation further. The Underground Railroad, a network that smuggled slaves from point to point, had New York City as one of its main terminals. Black churches in Manhattan became stations; their ministers—those who actively assisted the travelers—were conductors. It was a time for black heroes like Ruggles, who had a price on his head for delivering more than 600 slaves to freedom, and Henry Highland Garnet, the fire-tongued abolitionist whose militant speeches to his fellow blacks would prove too inflammatory even for Frederick Douglass. One of the bravest conductors in the movement was a woman. Former slave Harriet Tubman made some nineteen trips to the South, helping deliver more than 100 fellow blacks to freedom. "The assumption is often made that blacks did not try to help themselves until the civil-rights movement," says Dr. Sherrill Wilson, an urban anthropologist who teaches at the New School and conducts black-history walking tours in the city. "In fact, we always had our heroes."

Manhattan had its own Rosa Parks. On July 16, 1854, Elizabeth Jennings, a public-school teacher on her way to church, was thrown off a Third Avenue streetcar reserved for whites. Jennings, the organist of the First Colored American Congregational Church, at 6th Street and Second Avenue, rallied the black community behind her. She was too injured to attend the public meeting, but Douglass published an account of the incident in *North Star.* A committee formed to defend Jennings's rights went on to hire the prestigious law firm of Culver-Parker, known for its defense of anti-slavery causes, and her case was handed to a young lawyer, 23-year-old Chester A. Arthur. The future U.S. president won the lawsuit; as a result of Jennings's action, all New York City streetcars were desegregated.

Throughout the 1830s and 1840s, a black middle class managed to exist—and even thrive, employed as waiters, barbers, bootblacks, seamstresses, and coachmen. Black caterers like Thomas Jackson were sought after for New York City's most elegant parties and weddings. Thomas Downing's Oyster House on Broad Street, long a favorite with Wall Street brokers, gained an international reputation when Downing received a gold watch from Queen Victoria after sending her a barrel of his prized oysters.

GUN SMOKE HAD BARELY settled on Fort Sumter in the early hours of April 12, 1861, when New York City began dressing up for war. Bunting was draped from office buildings, and in City Hall Park, camps were set up for the thousands of men who rushed to enlist at nearby recruiting stations. "The city seems to have gone suddenly wild and crazy," wrote diarist George Templeton Strong as some 200,000 people marched up Broadway, gathering at Union Square for the Great Union Meeting. But even with Old Glory hoisted from rooftops, pro-slavery sentiments ran strong in certain groups, especially among merchants who had invested heavily in southern cotton. The Irish poor, who had a festering resentment of northern blacks, certainly had no wish to get involved in a war that would lead to freed southern blacks' flooding New York City. That resentment took its ugliest turn two years later, on a steamy morning in July 1863.

The building at Third Avenue near 46th Street had attracted a small crowd, gathered there to watch the wooden drum spin the pieces of white folded paper from which the names of 1,236 men would be drawn. Most New Yorkers saw a draft notice as the poor man's death sentence: Wealthy men could buy themselves out for the sum of $300. By Monday morning, when the lottery was scheduled to resume, the city erupted into riots. Mobs shouting, "Down with rich men!" and "Down with the draft!" rushed up Eighth and Ninth Avenues; then they came down Fifth and Sixth Avenues, taking a sharp turn east on 47th Street, tearing down telegraph poles and ripping up railroad tracks before they reached Third Avenue and the building where the draft-lottery selection was being held. After breaking all the windows as well as the wooden drum, they torched the building. An orgy of death and destruction consumed the city as shops were looted and buildings were burned.

Mob anger now focused on blacks, who were seen as the cause of the war. At 43rd Street and Fifth Avenue, a mostly Irish mob broke into the Colored Orphan Asylum, shouting, "Burn the niggers' nest!" and setting fire to the building just as the 200 terrified children were being whisked out a rear door. One little girl who had managed to hide under a bed was dragged out and beaten to death. The bloodbath lasted four days. Blacks were hunted down and hoisted onto lampposts. According to Edward Robb Ellis in *The Epic of New York City* (1966), "Irish biddies knifed the flesh of hanged Negroes, poured oil into the wounds, set fire to the oil, danced under the human torches, and sang obscene songs."

A few months after the draft riots, the first black regiment, the Twentieth Regiment United States Colored Troops, which had finally been given permission to fight, marched down Broadway to the applause of an enthusiastic crowd. Their victory was tinged with disappointment when an officer of the Seventh Regiment, high society's "darling Seventh," refused to let his regiment's band lead them, saying that he'd be damned if his men would march in front of "niggers." Before the end of the Civil War, 877 black New Yorkers would give their lives for the Union.

By the 1870s, the infamous Old Brewery had been converted to a mission; vice was no longer concentrated in the Five Points but had spread throughout the city. Black gambling joints and dance halls dotted the sidewalks of Church, Duane, and Leonard Streets; along Minetta Lane and Thompson Street, black gangsters with names like No-Toe Charley, Bloodthirsty, and Black Cat spoke most eloquently with knives and razors.

By the 1890s, blacks had moved farther uptown, to a West Side neighborhood whose center was 53rd Street. "Black Bohemia" became a gathering place for blacks from all over the country who had begun to make it big in the theater and in sports. Black jockeys like three-time Kentucky Derby winner Isaac ("the Black Archer") Murphy, Jimmie Winkfield, Willie Simms, and the Clayton Brothers, as well as members of the Cuban Giants, an all-black New York baseball team, frequented Ike Hines's club. The Marshall Hotel, on West 53rd Street—a forerunner of Harlem's Cotton Club—became a nucleus of black talent, the place where actors, musicians, dancers, singers, and writers came to see and be seen. New York City's first modern-jazz band, the Memphis Students, was organized at the Marshall; it went on to play in Paris, London, and Berlin.

Minstrel shows, performed by whites before the Civil War, were now the domain of black comedians like Billy Kersands, Sam Lucas, and James Bland; by 1885, black minstrel shows were extraordinarily popular. In 1891, Sam T. Jack, a white man, gathered sixteen of the most beautiful black girls he could find, dressed them in spectacular costumes, and produced *The Creole Show,* a forerunner of the *Ziegfeld Follies.* That show paved the way for the all-black musicals, written and produced by blacks, that began to appear on Broadway.

Meanwhile, the great concert singer Mme. Sissieretta ("the Black Patti") Jones, who played Madison Square Garden and the prestigious Academy of Music, had her own revue at Proctor's on 58th Street. George Walker and the great comedian Bert Williams gained national

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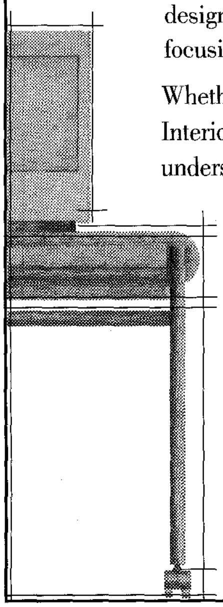

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recognition with the cakewalk, a dance that had caught the fancy of high society.

The city was at that time benefiting from black talent in other fields. Louis Howard Latimer, an associate of Thomas Edison, invented a carbon filament for the electric lamp and supervised the installation of electric lights in Manhattan. The "third rail" (for train tracks) was invented by a black, and the invention caused fury among white locomotive engineers on the elevated railways as they saw their jobs made obsolete by electric locomotives.

By the turn of the century, blacks were moving again—to the West Sixties, an area that became known as San Juan Hill, named for blacks who fought in the Spanish-American War. In this new neighborhood, they again lived in uneasy coexistence with the Irish poor. Some remained there into the 1930s; black men were able to get work as stevedores on the Hudson River docks and in the Horn & Hardart commissary on Eleventh Avenue.

In 1903, Philip Payton, a black real-estate agent, persuaded some white property owners who had overbuilt in Harlem to rent their vacant apartments to blacks. What started as a small enclave at 134th Street and Lenox Avenue rapidly expanded, and by the end of the twenties, more than 300,000 blacks were living in Harlem. By then, the area had achieved its reputation as the spiritual home of black America, the cradle of emerging black talent, and the entertainment mecca of the East Coast. "To most people, this is when black New York history began," says Thelma Foote. "But in fact, we've been contributing and struggling and protesting since we arrived with the Dutch."

IN 1992, THE PROTESTS CONTINUE for those who were silenced by death. At the site of the Negros Burial Ground, all construction work has been halted as the landmarking process proceeds. "We're seeking two designations at once," says Daniel Pagano of the city's Landmarks Preservation Commission. Hearings were held on September 1 for designation as a city landmark, and the community raised no objections. December 1 is the deadline for national designation.

Pressure from Mayor Dinkins and the black community has been strong, and although the 34-story office tower will rise, its pavilion area—where bones are still interred—may be redesigned or scrapped altogether. The mayor wants the excavated skeletons reburied and a museum built. Ed Rutsch, the archaeologist who first came upon the skeletons, thinks this is the right plan. "Blacks in early history never got a chance to write about themselves," he says. "I think an Afro-American historical museum is more important than a parking lot." ■

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By Corky Pollan

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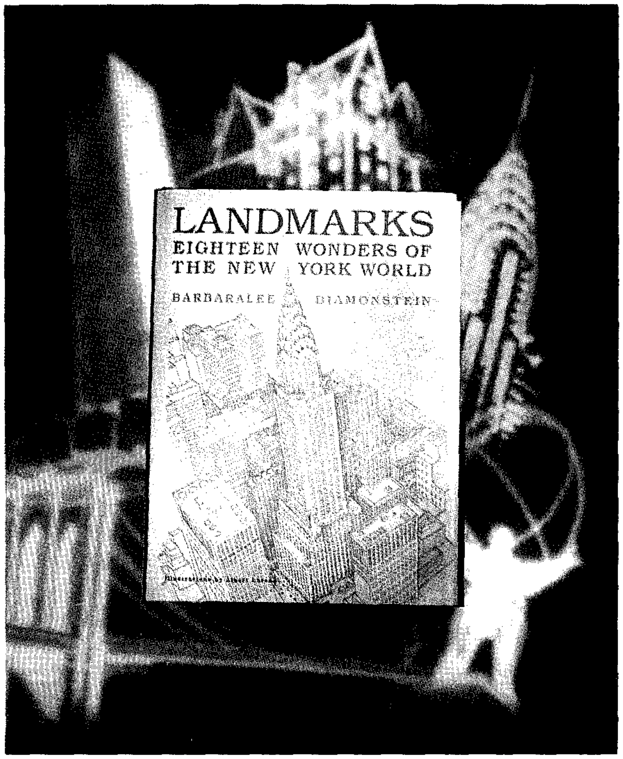
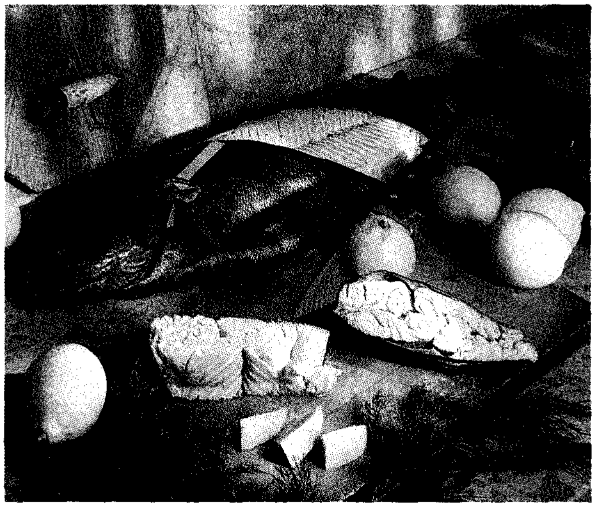
BLOOMINGDALE'S/*Main floor*
MACY'S/*Main floor*



The Site Stuff

It's no wonder Barbaralee Diamonstein felt inspired to write *Landmarks: Eighteen Wonders of the New York World*—she's chairwoman of the New York City Landmarks Preservation Foundation and served on the Landmarks Preservation Commission for seventeen years. Even with that background, Diamonstein discovered scores of little-known facts about some very well-known landmarks. So her handsome, meticulously researched book for young readers and their parents, with pen-and-ink drawings by award-winning illustrator Albert Lorenz, is filled with some fascinating surprises. Diamonstein's exploration of the city's landmarks is not limited to their architecture; she discusses the people involved in each structure, as well as its social, cultural, and historical significance. So, from the Bowne House (built in 1661 and one of the country's few remaining seventeenth-century structures) to the Dakota (completed in 1884, and the city's first luxury apartment house) to the Seagram Building (Mies van der Rohe's 1958 "glass box"), Diamonstein skillfully traces the transformation of the city from a quiet farming village to a bustling mega-metropolis.
LANDMARKS: EIGHTEEN WONDERS OF THE NEW YORK WORLD/*Harry N. Abrams/$35/Barnes & Noble (all locations) and Rizzoli (all locations)*

Fishing for Complements



That famous, fatty smoked Atlantic salmon, so adored at drinks time, has an interesting new relative: salmon that's been hot-smoked over applewood by the Farm at Mount Walden in Virginia. The appeal to the palate lies in its subtle, wild, woodsy taste and supple pale-pink flesh. This salmon is a knife-and-fork first course that goes well with an accompaniment of crème fraîche or cooled hollandaise, and its nippy tingle is beautiful for the chilly, golden days ahead. And try some instead of bacon with soft scrambled eggs one Sunday morning (about $27.50 a pound). **—Barbara Costikyan**
CANARD AND COMPANY/*1292 Madison Avenue, at 92nd Street/722-1046*
DEAN & DELUCA/*560 Broadway, at Prince Street/431-1691*

Photographs: left, Joseph Clementi; top, David McGlynn; bottom, Les Jörgensen.

The Insatiable Critic/Gael Greene

I CAN'T HEAR YOU, I'VE GOT A BANANA IN MY EAR

"...At Banana Café, there's already a lurkage of limousines out front, and chef Matthew Kenney's food is dapper and zesty..."

CHIQUITA BANANA, YOU'RE ON. MIRRORS EMbossed with fruit salad, furls of stylish palm fronds, monkeys on the service plate, bananas flagrante delicto—wonderfully silly on sconces and waiters' ties, heavenly on an island of dense chocolate cake in a banana split. Under assault from anxious neighbors since 1990, on the verge of litigious breakdown, the Manhattan sprout of Brazilian Ricardo Amaral's **Banana Café** has slipped into gear at last. There's already a promising lurkage of limousines out front. And with chef Matthew Kenney (from Amaral's uptown Alo Alo) coaching in the sensational plaid-tiled open kitchen, the food is dapper and zesty, mostly very good.

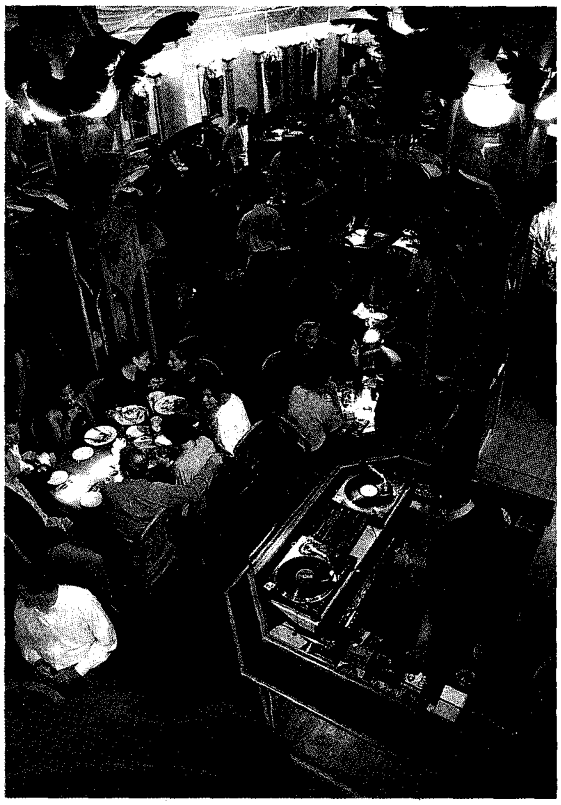
Inside, clatter detonates. A D.J. spins salsa and Brazilian pop and a beat so insistent, a duo at the bar are driven to dance on a tiny patch of space between tables. High on the wall there is pro football on a giant video screen, even a commercial for Right Guard looming cruelly close to balcony dwellers. In the cellar, more acreage awaits. A photo gallery and bar with finger food is planned. Why not a bowling alley? It's about the only amusement that's missing.

"This is awful . . . no one can eat here," my grown-up-boomer guest complains. But after luscious crab salad with avocado and hearts of palm, a Twiggy-thin duck-sausage pizza, and sublime mocha crème brûlée, she exits vowing, "I have to come back."

And why not? The waiter could be a movie star. The late crowd Friday night is a fashion preview, and retro too. Especially the beauty posing for the nonexistent cameras in a hat and suit her grandma might have worn on V-J Day. What an up. Hunky guys in Armani knockoffs stalking nervous little trios of young hopefuls. Full-tilt drama at the bar. Amorous hand-holding on the balcony.

Saturday lures what one savvy boulevardier calls "da FUZ"—Faces From Unknown Zip Codes—Europals of Amaral, Valkyrian stunners. It's not that Madonna wouldn't look good in bananas. Actually, Bianca would feel close to home. But Banana Café may be too hot, too calculatedly clever and cute for the buzz-makers who can turn some dumb smoke shop and café on East 9th Street into the hangout of the season. That crowd demands cool.

For the moment, lunch is quiet, with little covens of models from the Elite agency upstairs eating not rose petals and watercress, as you might expect, but real food—the lobster club sandwich with pancetta and tomato aïoli, or the grilled salmon burger, or skinny free-form pizzas chef Kenney trekked down to Ipanema to study. Not too cheesy. White pizza with artichoke and garlic chive. Whole wheat with anchovies, garlic, and Parmesan, austere and sophisticated. Perfect starter for the table at dinner.



MONKEY BUSINESS: *The scene at Banana Café.*

Yes, we know Banana's been paying rent forever while fighting to open, but given today's economic flat line, it hurts to see appetizers and pizzas $7.50 to $12, entrées $15 to $24. By the time you guzzle designer water and a modest bottle of red, three courses for two with tax and tip could tally $120. Thriftniks (and folks who love to eat) do well to share luscious corn-and-shrimp ravioli with a fresh-tasting, chunky tomato sauce and scattered pine nuts, or vegetable risotto, or a sometime special: crab, corn, oven-dried tomatoes, pine nuts, and cilantro in a lobster-stock risotto.

Wisely, chef Kenney focuses on contemporary American cooking—elegant Caesar salad, spicy chopped-tuna tartare with caper berries, lively squab-and-shiitake "lasagna," columns of rare, lemongrass-crusted yellowfin tuna on basmati rice perfumed with coconut milk. Roasted striped bass is arranged in architectural layers on a savory clam risotto. Bits of duck and mushroom rolled in eggplant and fried to look like an egg roll accompany slices of rare duck breast. Down-home Brazilian touches are few and freely translated—shrimp-and-codfish stew, picadinho of marinated beef with sweet peppers and a grain called farofa. And feijoada, of course, at lunch on Saturday. There's a bottle for almost every taste on the wine list—our $20 Cahors stands up to this eclectic fare.

Young, good-natured servers keep the tables turning into the wee hours, but the instant crush can lead to flubs. Nothing was right at the next table, where a laid-back trio *tsk*'d and forgave, finally getting the dessert they'd ordered . . . on the house.

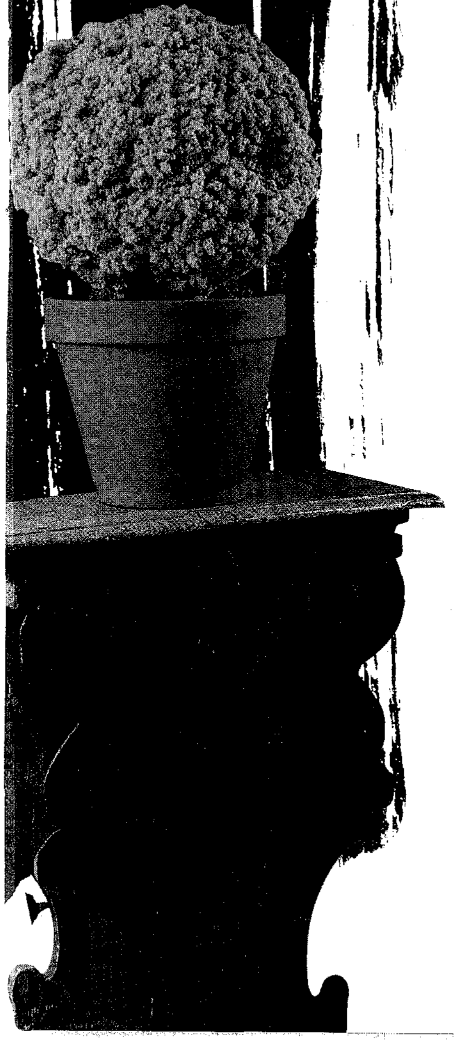
The last rose of summer for gourmands is the peach. After a week of nice-enough peach tarts, pastry chef Timothy Hartog's tangy version with Bellini sorbet is epiphany. Too bad the fridge is sabotaging the ice cream in the hazelnut tartufo and the frozen cappuccino oatmeal-cookie sandwich, because the caramel ice cream elevates a pleasant pear crostada to an essential. That crème brûlée and the banana split are musts, too. Or dare the caipirinha (sugarcane alcohol and crushed lime with sugar). One can be fuel for dancing on the table.

Banana Café, 111 East 22nd Street (995-8500). Open daily: lunch and Sunday brunch, 11:45 a.m. to 6 p.m.; dinner, 6 p.m. to midnight; light menu, midnight to 3 a.m. A.E., D.C., M.C., V.

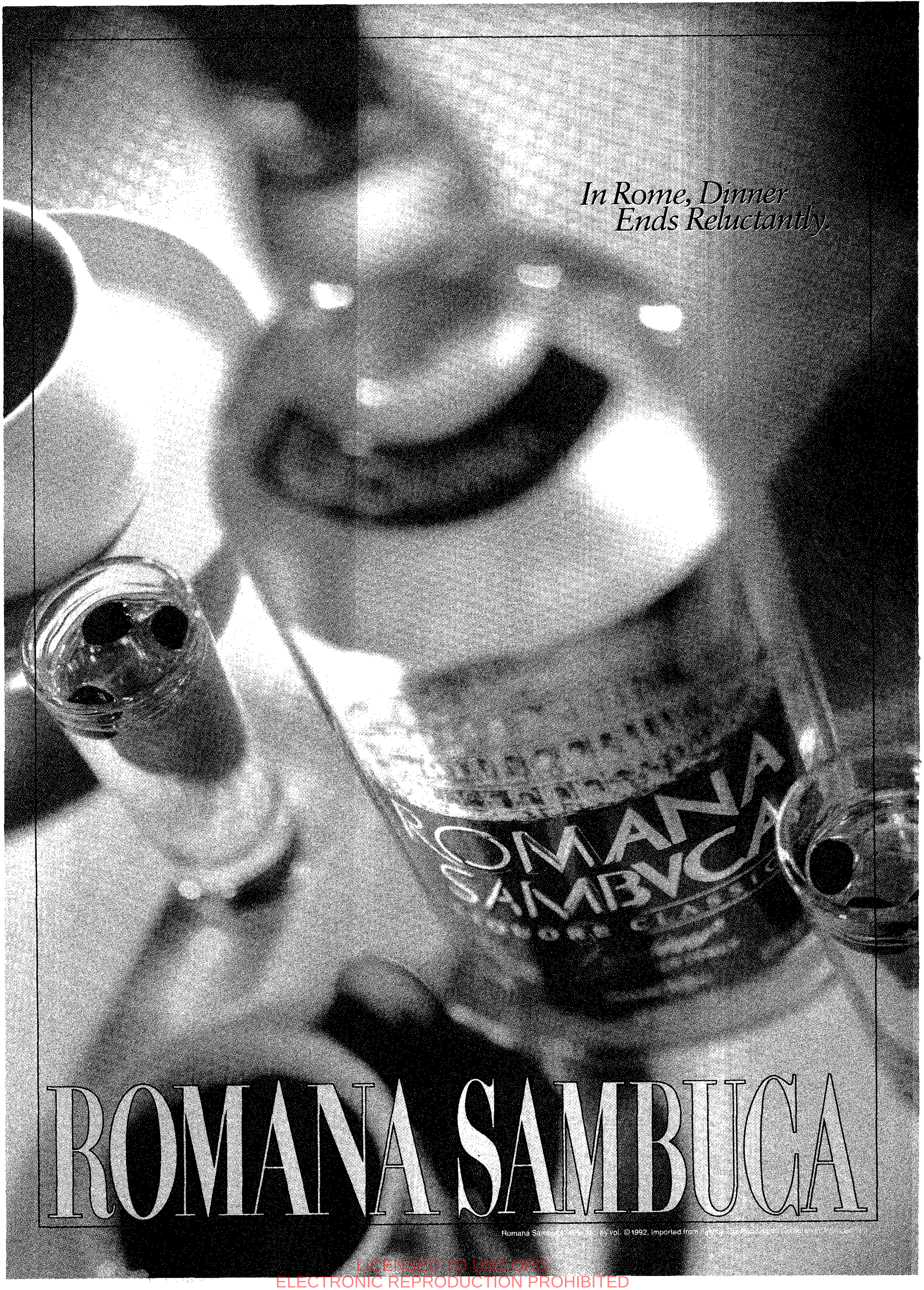
Photograph by Charlie Samuels/Outline.

NEW YORK

Italian Style



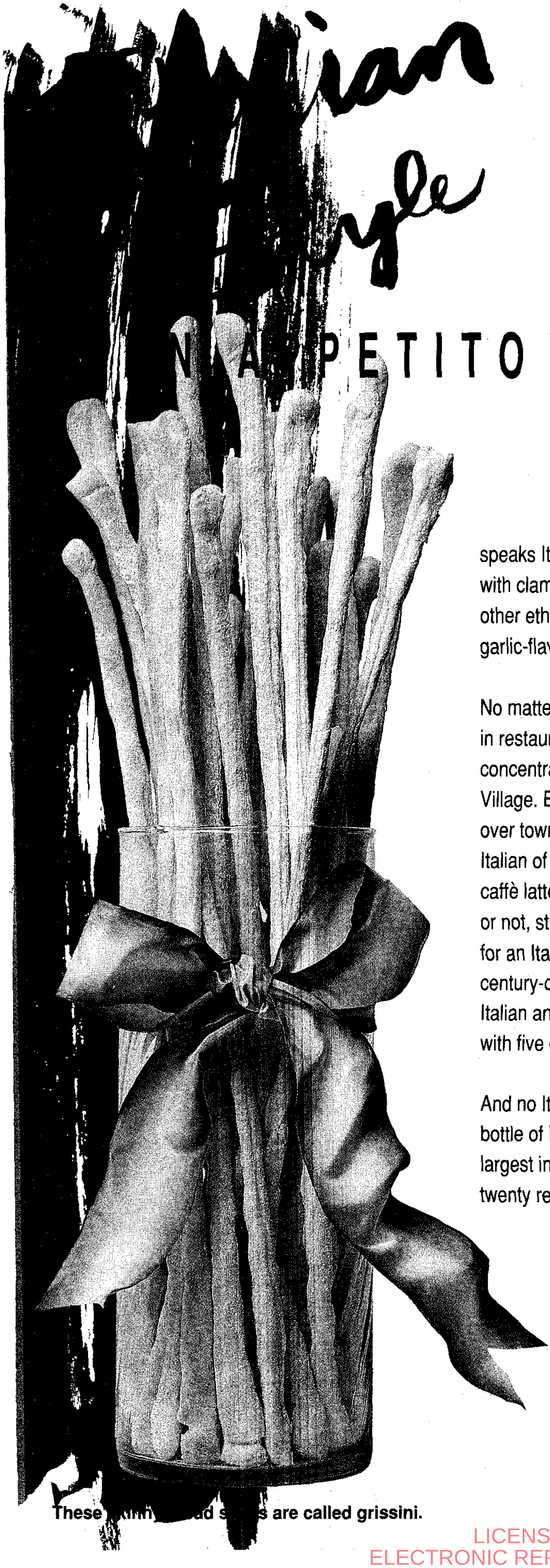
New Yorkers are passionate about all things Italian—from gourmet foods, wines, and spirits to designer boutiques and furnishings for the home. In the quincentennial year of Columbus, the following pages celebrate the Italian art of living.


In Rome, Dinner
Ends Reluctantly.
ROMANA SAMBUCA
ROMANA SAMBUCA
ROMANA SAMBUCA
Romana Sam[illegible] by vol. ©1992. Imported from [illegible]

NEW YORK

Italian Style

BUON APPETITO

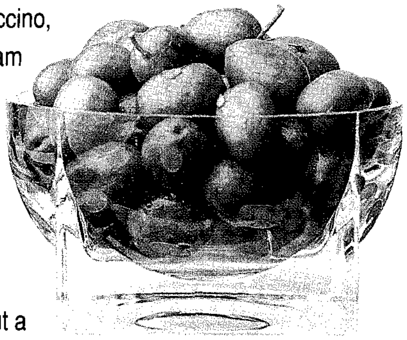


These skinny bread sticks are called grissini.

The bounty of Italy: wine, cheese, pasta, tomatoes.

When it comes to food, everyone in New York speaks Italian: cappuccino, risotto, cannoli, arugula, frittata, parmigiana, linguini with clam sauce. There are twice as many Italian restaurants as there are of any other ethnic cuisine, and anyone who's ever dipped a chunk of Tuscan bread in garlic-flavored olive oil will understand why.

No matter which region of Italy the food comes from, New Yorkers can sample it, in restaurants, caffès, bakeries, and specialty markets. The greatest concentration of Italian restaurants and caffès is in Little Italy and Greenwich Village. But many new and established Italian eateries are spread liberally all over town, serving Italian specialties, desserts, and that most Italian of beverages: coffee. Espresso, cappuccino, caffè lattè, decaf, hot or iced, topped with cream or not, strong Italian coffee is the fitting end for an Italian meal. Lavazza Coffee, a century-old firm based in Turin, is the leading Italian and European producer of espresso, with five different blends.



Olive oil and olives (prepared here with red pepper) are always on the table.

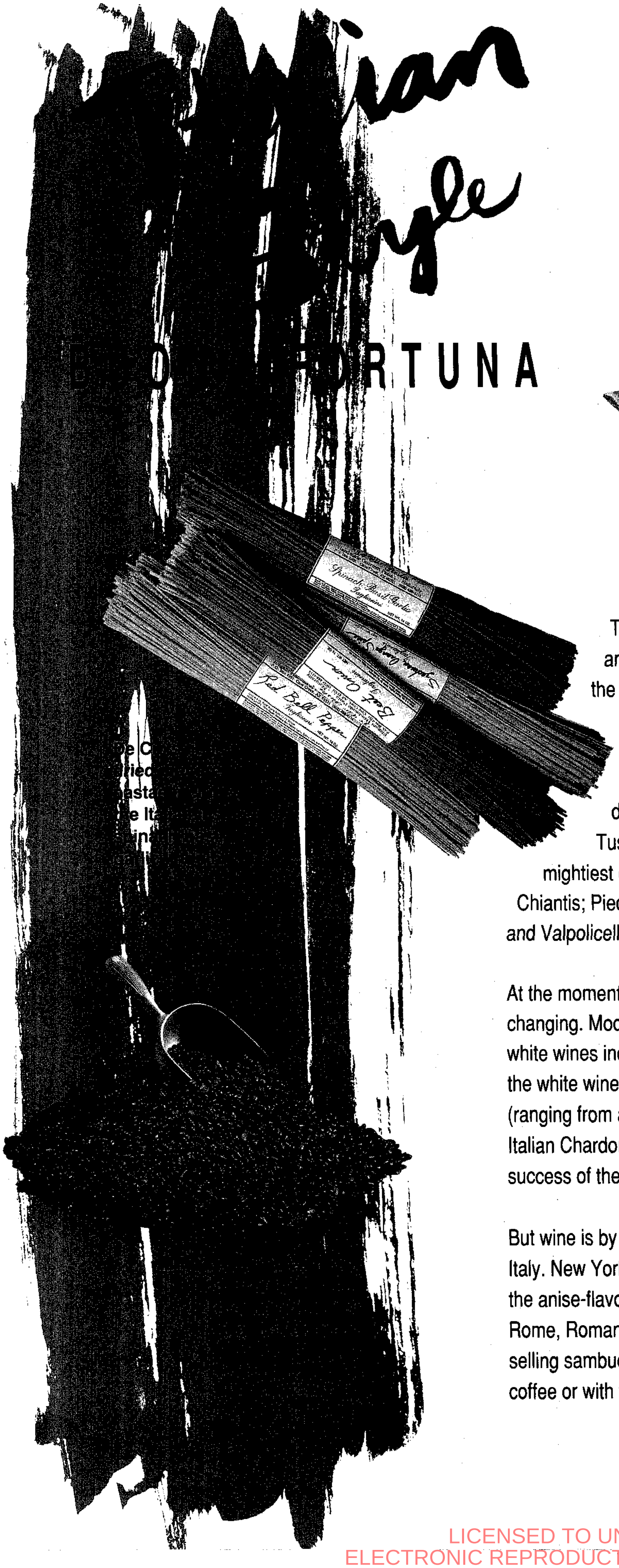
And no Italian meal would be complete without a bottle of Italian wine. Italy's wine industry is the largest in the world, and each of the country's twenty regions produces its own wine from local grapes. Fortunately for the consumer, the Italian government takes the art and science of winemaking seriously; regulation and labeling are strictly controlled. Only the better-quality wines of Italy are imported into the U.S.A.

On the cover: Italianate pedestal; Complice by Dolce and Gabbana.

Cover photographs: left, Antoine Bootz; right, Corina Lecca.
On this page: left, bottom, Kari Haavisto.

NEW YORK Italian Style

BO[illegible] FORTUNA



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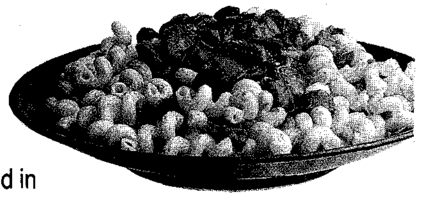
An Italian snack: A glass of rich red Italian wine and a few loop-shaped biscuits, called tarallis.

The classifications "D.O.C." (denominazione di originè controllata) and "D.O.C.G." on the label are official standards of quality, as are the terms "Classico" and "Riserva."

The best-known wines of Italy are, of course, its reds, ranging from the hardiest Barbera (a Piedmontese country wine, to be drunk when it is young) to the richest Brunello di Montalcino (from Tuscany, not usually uncorked before it's a decade old) to Barolo, mightiest of the Piedmont wines. In between there are Tuscany's popular Chiantis; Piedmont's Barbaresco, Barolo's lighter cousin; the Veneto's Bardolino and Valpolicella; and Amarone, the specially matured Valpolicella.

At the moment, Italian white wines have a relatively low profile. But that is changing. Modestly priced and refreshing, especially when drunk young, Italian white wines include the Soaves from the Veneto (dry, almost colorless); Frascati, the white wine of Rome (and a good choice for a picnic); Umbria's Orvieto (ranging from almost dry to somewhat sweet); and Verdicchio from Marches. Italian Chardonnays were recently introduced to this country, following the success of the California Chardonnays.

But wine is by no means the only spirit of Italy. New Yorkers also enjoy sambuca, the anise-flavored liqueur. Made in Rome, Romana Sambuca is the largest-selling sambuca from Italy. It can be served in coffee or with three floating coffee beans.



Elbow room: pasta smothered in tomato sauce.

Photographs: top, top left, bottom, Kari Haavisto.

Coffee Lovers
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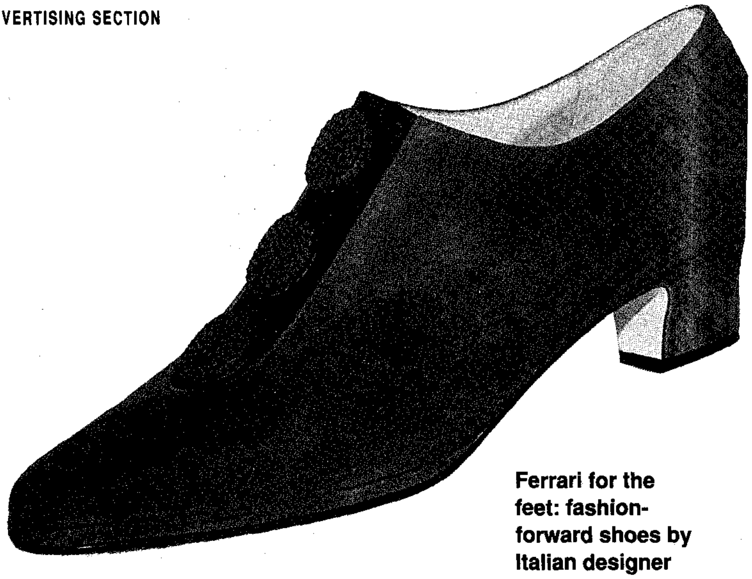
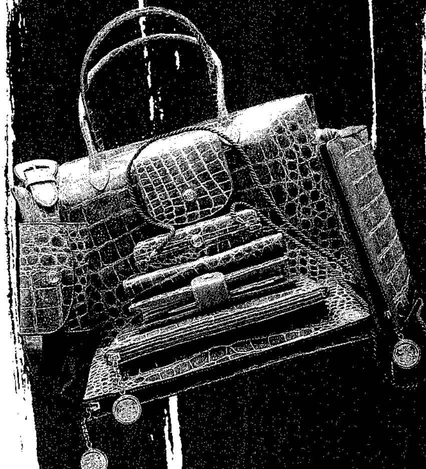
NEW YORK Italian Style LOOKS



Ferrari for the feet: fashion-forward shoes by Italian designer Mario Bologna.

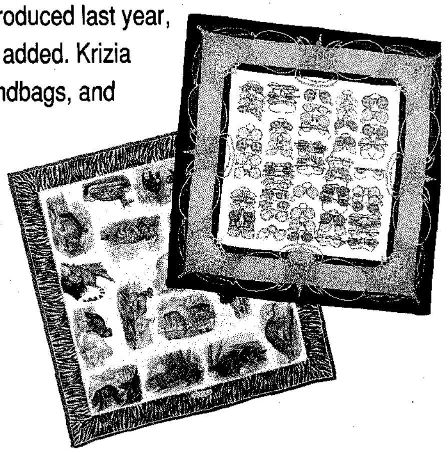


Italian designers are responsible for some of the most highly regarded leather goods, fragrances, cosmetics, jewelry, designer clothing, and home furnishings in the world. And as far as Italian designers are concerned, all roads lead to New York. Each year more and more Italian designers, boutiques, and stores make their way to this city.

The streets of New York are a veritable runway of Italian fashion. Sharp-eyed observers will have no trouble spotting the designs of many of the biggest names in the passing parade. Anyone wishing a closer look at the latest in Italian fashion—the classic styling of Gucci, the colorful sweaters of Missoni, the craftsmanship of a Fendi fur, and the glamour of Valentino, to name a few—will find satisfaction in the city's boutiques.

Krizia, the Milan-based company that takes its name from a character in Plato's Dialogue on Vanity, has been designing clothes for women since the mid-1950s. A men's collection, KM by Krizia, was introduced last year, and now dress shirts and ties have been added. Krizia also designs hats, fur coats, scarves, handbags, and even tiles and kitchen furniture.

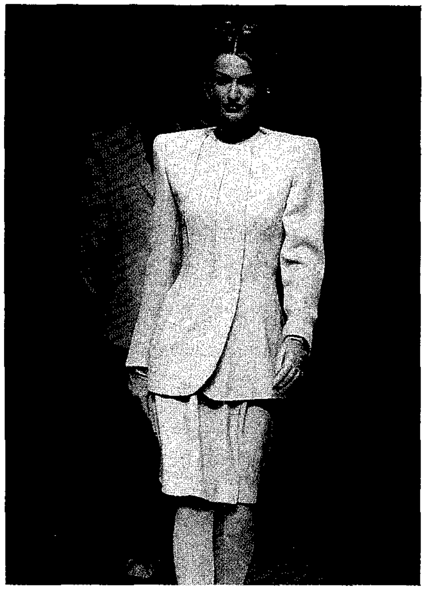
Among the other significant Italian fashion imports in recent years has been the opening of Emporio Armani on Fifth Avenue in the Flatiron District and the Armani A/X outlet in SoHo.



Animals and eyeglasses are among the themes in silk scarves from Gucci.

Anyone looking for a crash course in Italian style can find it easily these days, and without a passport. From now through October 9, the Seventh Regiment Armory (Park Avenue and 67th Street) is the setting for the Italian Trade Commission's Piazza Italia, a centerpiece of the international "1992: Discovery of Italy" campaign.

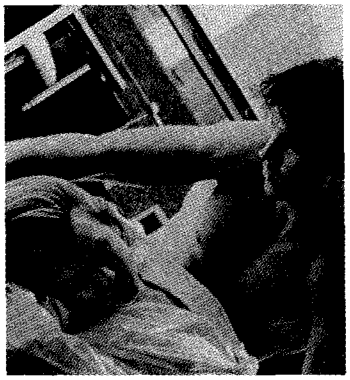
Piazza Italia is just that—a re-creation of an authentic Italian piazza, inspired by the works of artists in the 16th century. Graceful archways ring the 30,000-square-foot square. But the heart of Piazza Italia can be found in the "Italian Art of Living" exhibit: eighteen cozy rooms in which more than a thousand examples of Italian home furnishings, crafts, and art objects are displayed.



Italian fashions by Armani (above) and others add flair to New York's streets.

Each room has a theme, such as music, food, nature, and sports. Stained glass, pottery, leather goods, writing paper, ceramics, linens and lace, bicycles, glassware, rugs, woven fabrics, gold and silver, jewelry, tiles, rugs, clocks, tables, lamps—they're all there.

Overlooking the square, the Caffè Italia offers foccace, panini, pasta, cheese, and a selection of Italian pastries.



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NEW YORK

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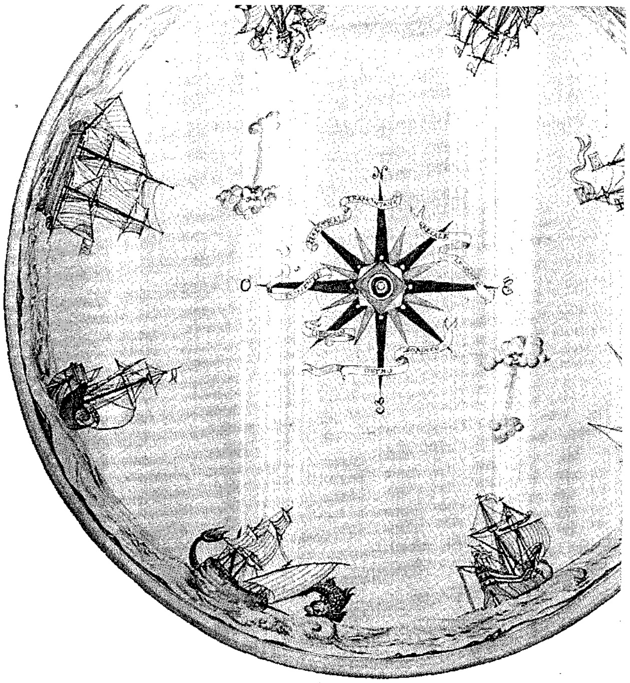
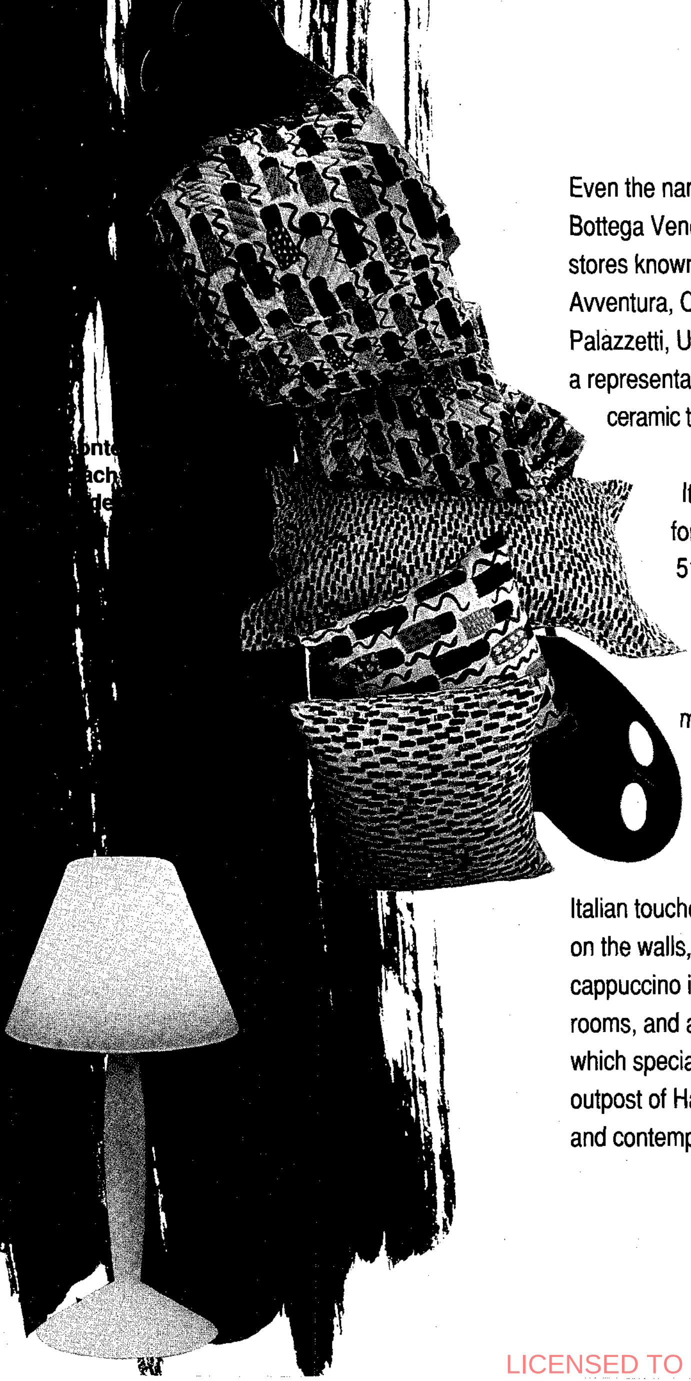


Italian ceramic platter with a nautical theme.

New Yorkers shop all over town for Italian goods. Even the names sound stylish: Perugina for chocolate, Bulgari for jewelry, Bottega Veneta for leather, Ferragamo and Fratelli Rossetti for shoes. Local stores known for specializing in Italian glassware, china, and ceramics include Avventura, Ceramica, and the Mediterranean Shop. D.F. Sanders, Palazzetti, Uzzolo, Modern Age, and Giles & Company all have a representative sampling of Italian home furnishings. Italian ceramic tile is plentiful at Nemo Tile and Country Floors.



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Italy has come to New York in another form, the Hotel Michelangelo on West 51st Street. The Italian Chamber of Commerce (comprising Italy's most prominent CEOs based in New York) holds its power lunch there once a month, no doubt because the 178-room Italian-owned hotel—whose namesake is located in Florence—makes them feel right at home.

Bold color and design: glassware like this is an Italian speciality.

Italian touches abound in both public and private spaces. There's Italian artwork on the walls, Italian music in the air, biscotti for breakfast, espresso and cappuccino in the lobby bar, an Italian-speaking staff, Italian mineral water in the rooms, and amaretto cookies on the pillows at night. The restaurant in the hotel, which specializes in northern Italian cuisine, is Bellini by Cipriani, New York outpost of Harry's Bar in Venice—an appropriate setting to enjoy the taste of Italy and contemplate a voyage across the sea.

—KATE MALONE

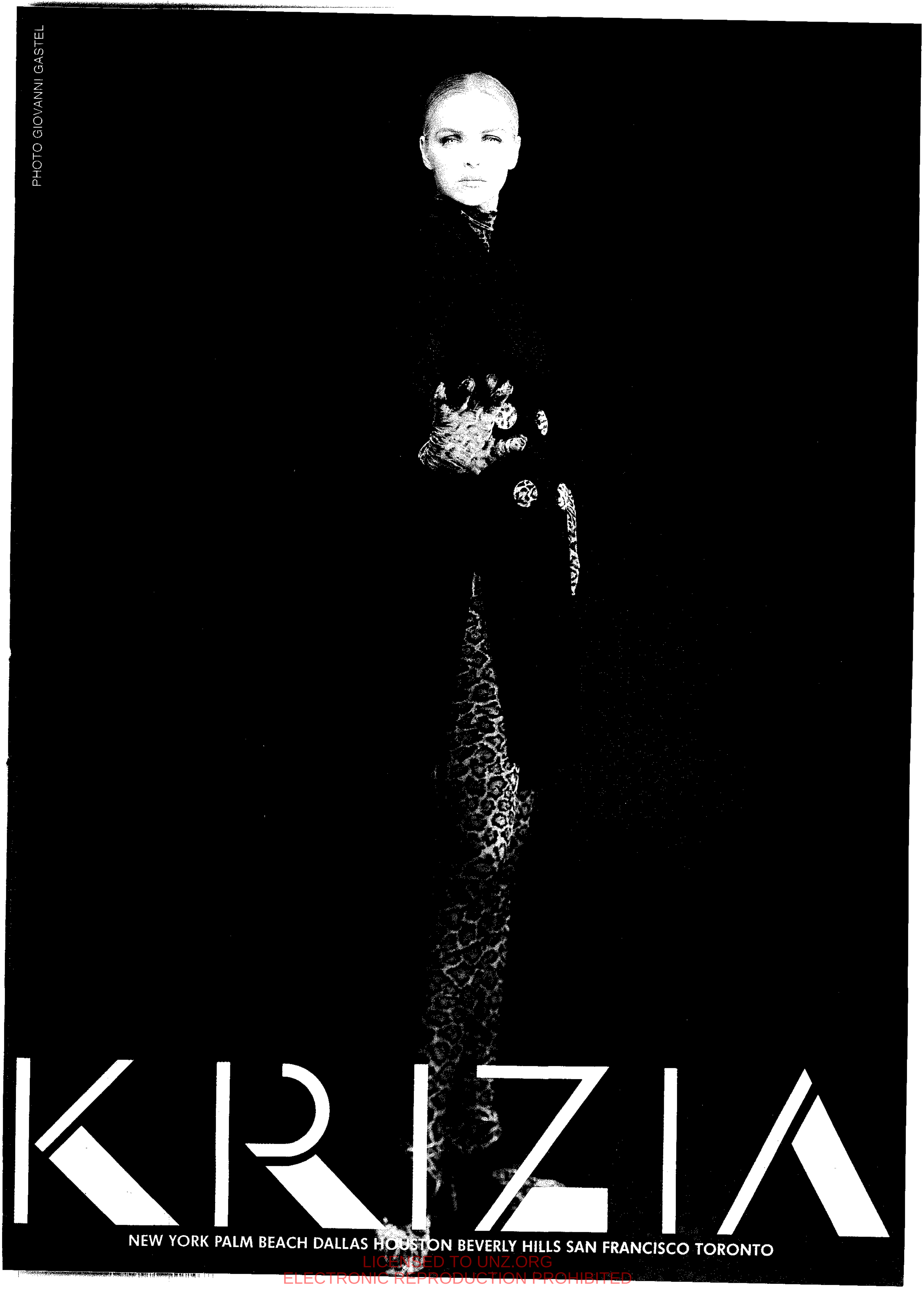
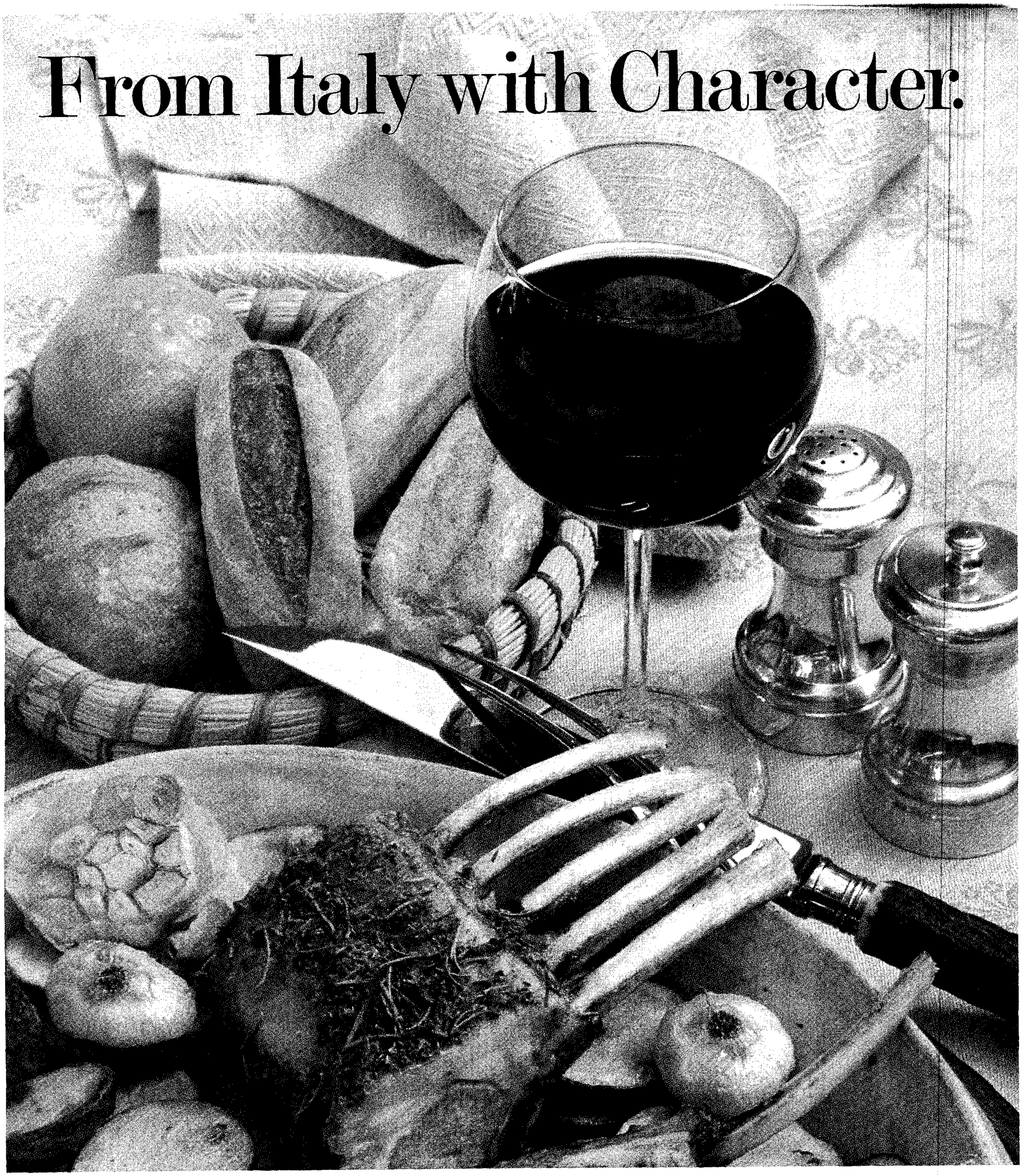


PHOTO GIOVANNI GASTEL
KRIZIA
NEW YORK PALM BEACH DALLAS HOUSTON BEVERLY HILLS SAN FRANCISCO TORONTO



The full-bodied red wine with the rack of lamb is a Barolo from Piedmont. We could as easily have chosen a Cirò from Calabria or an Aglianico del Vulture from Basilicata. After all, the 20 regions of Italy produce more varieties of fine wine than any other country. And they complement any style of cooking in America.

VINO

Italian Wines. The Quality of Life.

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Best Bids/Andrew Decker

GEMS DANDY

“. . .William Doyle has a terrific Fabergé magnifying glass, and Sotheby’s has baubles Harry Winston once gave to his wife. . .”

THIS NOVEMBER, SOTHEBY’S WILL BE OFFERing three museum-quality works by Henri Matisse, including *Asia,* a beautiful 1946 painting that comes with an unpublished estimate of around $8 million to $12 million—the steepest figure in a couple of years. Auction houses sometimes use the phrase *museum quality* loosely, but in this case, the paintings are coming straight out of the Museum of Modern Art’s Matisse retrospective, which does not close until January 1993.

Asia is consigned by the estate of Mollie Parnis Livingston, which is selling on November 10 at the suggestion of Sotheby’s. The reasons behind the November sale date, according to Sotheby’s president, Diana D. Brooks: The estate’s tax bill is due before the next round of major auctions. And the timing’s right, since the retrospective is generating exceptional interest in Matisse. And to a degree, Sotheby’s is considering MOMA’s needs—Sotheby’s will have *Asia* on view for the week prior to the sale and is asking that the purchaser return the work to the museum after the sale.

Arbus’s Waitress, Nudist Camp, New Jersey, *at Christie’s.*

In the case of *Asia,* the firm’s advice carries extra weight: Sotheby’s Financial Services had given Livingston a loan against the painting with the stipulation that after her death it be sold there, says Brooks. While the decision to sell in November came from the estate, the existence of the loan made the estate “very responsive” to Sotheby’s suggestions, Brooks says. “The best advice for [the estate] is the best advice for us,” she adds. Although not for the Modern.

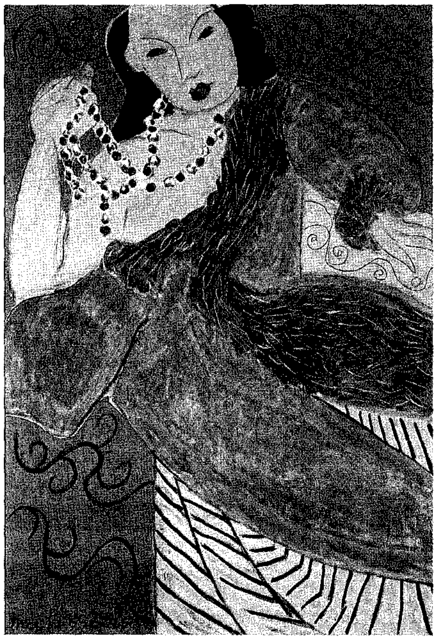
Collectors looking for something more down to earth should go to Christie’s on October 8 or Sotheby’s on October 5 for the Impressionist and modern-art sales. The market for these low- and mid-level works is fairly thin these days, but Sotheby’s has come up with several nice and modest drawings by Camille Pissarro, including *Personnages Causant Sous un Pont* (lot 10, $6,000 to $8,000). Neither of two early-twenties Cubist still lifes (lots 82 and 83, $20,000 to $25,000 each) by André Masson is a masterpiece, but they’re solid.

The mid-season contemporary auctions are much stronger. The Sotheby’s October 6 sale is fairly strong on Italian works from the eighties. Not only is Sandro Chia’s *Paintings, Sculpture and Dust* (lot 175, $40,000 to $60,000) self-referential, but this beautiful, cool-toned work has references to other artists as well. Lesser works from the eighties, also from the Italian school, include Bruno Ceccobelli’s *Eudoxia* (lot 174A, $3,000 to $4,000), a tumultuous work on paper.

One of the best assortments of Tiffany glass comes up for sale at Sotheby’s on October 3 as the first part of the John and Katsy Mecom collection. There are a number of Tel el Amarna vases, with their decorated necks and often bright colors (especially lot 221, $18,000 to $25,000). But more remarkable are some of the exquisite miniatures, like the circa-1896 cabinet-glass vase (lot 212, $4,000 to $6,000) that’s dark salmon with waves of silvery blue, purple, and charcoal running through it.

In its October 1 jewelry sale, the William Doyle Galleries has a terrific Fabergé magnifying glass with an ornate gold handle (lot 393, $1,000 to $1,500). Among the fun offerings is a set of gold studs and cuff links shaped like cacti (lot 289, $800 to $1,200). The over-the-top cuff links are set with tiny diamond chips.

Adams’s Execution *at Swann.*



Matisse’s Asia *at Sotheby’s.*

Far grander in scale are the baubles Harry Winston gave his wife, Edna, which will be auctioned at Sotheby’s on October 20. A bracelet with 34 emerald-cut and 51 pear-shaped diamonds (lot 595, $450,000 to $700,000) has remarkable stones and an amazingly supple platinum mount. Accessories include an elegant gold-sapphire-and-diamond necessaire (lot 509, $2,500 to $3,500) from the twenties.

Christie’s October 13 photography sale also has some real gems. Diane Arbus used her small print of *Waitress, Nudist Camp* (lot 522, $5,000 to $7,000) as a personal postcard. On the back, she asks a friend to view an exhibition. Dmitri Baltermants’s *Attack* (lot 114, $4,000 to $5,000) is a fine example of the thriving photojournalism market. The work shows ghostlike Russian soldiers lunging over a trench. The sale’s most significant offering is Edward Curtis’s 40-volume *The North*

Photographs: top, courtesy of © Sotheby’s; center, courtesy of Christie’s; bottom, courtesy of Swann Galleries.

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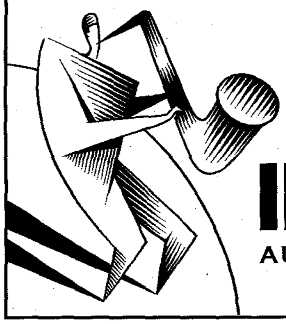


American Indian (lot 65, $150,000 to $200,000), which contains around 2,200 photogravures published between 1907 and 1930.

The massive October 15 and 16 Sotheby's photography auction contains six prints by Eugène Atget. All are in good condition, including a duplicate from MOMA's collection. Atget's eye for detail and the commonplace is beautiful in *Moulin de la Galette, Montmartre* (lot 203, $5,000 to $8,000).

The Swann Galleries' October 14 auction contains an untitled and previously unpublished Tina Modotti platinum print (lot 517, $20,000 to $30,000). In the photograph, what seems to be a simple street scene becomes surreal and almost hallucinatory as shadows are used to created divergent lines and planes. The Swann's sale also includes photojournalistic works that are imprinted in most collectors' memories: Neil Armstrong's warmly nostalgic 1969 photograph of Buzz Aldrin Jr. out for a walk on the moon (lot 278, $1,000 to $1,500) and Eddie Adams's chilling *Execution in the streets of Saigon* (lot 276, $1,000 to $1,500), from 1968.

Nostalgia is very important in the popular sports-memorabilia market. On October 17 at Christie's East, there's a lot of paraphernalia that is desirable just because it's been worn, including a circa-late-forties Roy Campanella mitt (lot 404, $9,000 to $10,000). From recent history comes a pair of signed Michael Jordan black-burgundy-and-gray suede Nike Air Jordan sneakers, size 13 (lot 473, $1,000 to $1,200), from the 1992 playoffs—an instant commodity. And who consigned them? "I'm not going to answer that," says Nancy Sullivan of Christie's.

The Sotheby's nostalgia sale of comic books and comic art on September 30 contains an unrestored *Action Comics* No. 1, which features the first appearance of Superman (lot 296, $80,000 to $100,000), in very good condition. But comic books weren't meant to last, and the sale is heavy on original art ("You don't have to keep it in airtight rooms," says Dana Hawkes of Sotheby's) for the comic books and strips. There's everything from original art for thirties "Krazy Kat" daily strips (lot 364, $1,000 to $2,000, which features Ignatz and a brick) to the cover art for underground comics of the seventies, such as *Cocaine Comix* No. 1 (lot 159, $1,500 to $2,000). ■

No. 27
64 PAGES OF ACTION
MAY, 1939
Detective COMICS
10¢
THE BATMAN

From Sotheby's.

Photograph courtesy of © Sotheby's.

Movies/David Denby

COMIC STRIPPED

". . .Billy Crystal directs *Mr. Saturday Night* competently, though without much invention; *Singles* is a hand-holding charmer. . ."

FUNNY MEN: *Jerry Lewis with Crystal.*

ON HIS HIT TV SHOW, BACK THERE IN 1956, Buddy Young Jr. (Billy Crystal), a sort of cross between Milton Berle and Jackie Mason, makes his entrance by crashing through a cardboard wall. Recovering, he shoves his cigar into his mouth—big choppers clamp on the cigar—tilts his head, and holds his hands out, palms up, on either side of his head. I'M HERE! the open hands say. LOVE me! Try NOT to love me!

In those days, a comic had a look, a series of signature shticks, and a trunkload of familiar jokes. Essentially, the comics were conservative technicians and were loved as such by the audience. The regularity of the funnyman's approach was a guarantee that he really wasn't going to hurt anyone or say anything out of bounds. He was a wild man, but a wild man within limits, and therefore reassuring.

In **Mr. Saturday Night,** Billy Crystal, directing his first film, tells Buddy's life story, and Crystal, in his own way, is also eager to reassure. He's eager to let us know that Buddy's art has been purchased at the cost of his soul, that being funny makes someone a louse. The movie's subject is selfishness. Buddy, a hard-shelled egotist, sacrifices everything for laughs, emptying out his personal life, humiliating his wan-faced brother, Stan (David Paymer), who loves him and who faithfully serves him for 50 years. Crystal shows us Buddy's ruthlessness over and over, as if his public geniality were a mask that had to be torn off—as if we were all suffering from the harmful delusion that great entertainers are nice people. Working with screenwriters Lowell Ganz and Babaloo Mandel, he gives Buddy a depressed consciousness of guilt and defeat; the writing emphasizes the other-annihilating nastiness and indifference under the cornball jokes.

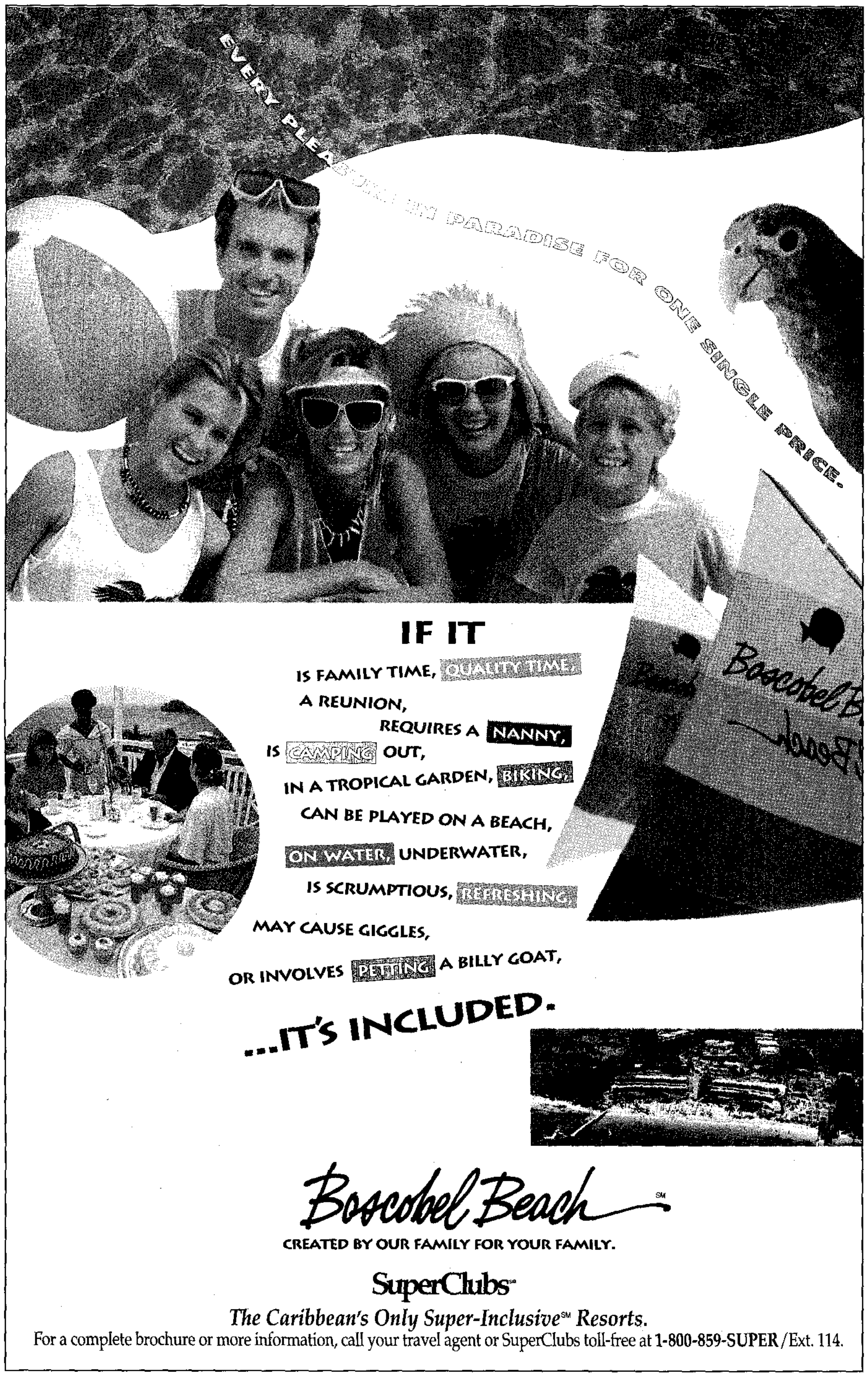
Crystal, I believe, has miscalculated. Many of us will accept Buddy's ruthlessness as necessary, and we may be far more willing to forgive Buddy his sins than Crystal is. What's the big deal, anyway? Who ever thought that Phil Silvers was a great human being? Humanity was not what we prized him for. Every profession leaves its deforming marks, but Crystal, a superb comic himself, seems to be doing penance: He wants us to see that the compulsion to make jokes, to tear across everyone else's conversation, is not mock hostility, it's true hostility, and it alienates the clown from people who love him.

Look at poor Buddy. At 73, he's estranged from his family, and his career has sagged so badly he finds work playing mainly the Florida condominiums. (Crystal talks through orange-pink prosthetic makeup, which evokes all too horribly the preserved-in-plastic look that many elderly male entertainers get.) The filmmakers use Buddy's sour condition in old age as a frame for a series of flashbacks, and though Crystal mounts a few good scenes of Buddy as a teenager and a young man, we mostly see him in decline. He's old, he's tired, he's repeating himself. But so what? Is any of this supposed to be a shock? Is there any way Milton Berle's material could *not* have aged?

Crystal's point of view is almost punitive: Apparently, Buddy's *bad character* caused his career to collapse, though as far as we can see, the real problem is that except for occasional moments of inspiration, Buddy is no longer very funny to anyone under 70. The center of the movie, surprisingly, is not Buddy's art but his relationship with his brother, who was funny, too, but never had the guts to go onstage. Eternally wedded, mutually dependent, Stan and Buddy resent each other and have been quarreling for 50 years. In the first few scenes, we can immediately see the bonds of envy and need that hold them together, but Crystal then spends almost two hours explaining and footnoting what he has already allowed us to see. The quarrel circles back to the same points again and again.

Crystal directs competently, though without much invention, and he's about halfway successful in playing the character. No one delivers a joke better, and he gets the charging vulgarity, the demonic-spieler side, of the fifties Jewish comics right. Buddy's cigar dangles obscenely from his mouth: The determination of those men to *always* make jokes may have been the strangest thing about them. Yet Crystal, small and slender, doesn't look right for the part, and this isn't merely a physical matter. Among other things, Buddy's opening cascade of jokes about Mom murdering the family with fatty foods seems meaningless. Crystal doesn't have the bulk or the furious avidity of the up-from-Brooklyn, down-from-Grossinger's generation of Berle, Youngman, Rickles, and Jack E. Leonard. When Buddy has an encounter with Jerry Lewis, you are shocked because you see what a true monster looks like. Billy Crystal is not a grotesque but a sane and self-critical modern comic, a pleasantly assimilated contemporary man. There's warmth in his

Photograph by Bruce McBroom/Castle Rock Entertainment.



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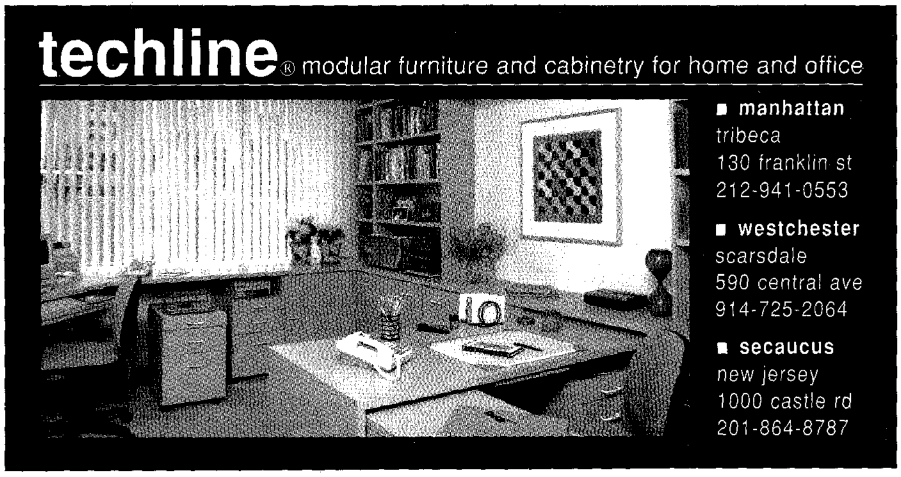

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eyes even when he says mean things. Yet the movie is mysteriously suffused in guilt: Crystal revels in the old Jewish-show-business vulgarity, but he seems afraid of showing a Jew as a virile, conquering young man, and the sexlessness of the whole conception is depressing. Nor am I convinced that this man would have alienated anyone.

IN THIS ANXIETY-LADEN PERIOD, GOOD DATING movies have been scarce, but now here is **Singles**, written and directed by Cameron Crowe, and the movie is a hand-holding charmer. Crowe, who wrote *Fast Times at Ridgemont High* and wrote and directed the lovely *Say Anything*, has a light, sophisticated touch. Casually organized as a series of interlocking vignettes, *Singles* is about the tentative emotions of a group of young men and women in their twenties who live in a reconditioned old apartment complex in Seattle and hang out at a local coffee bar. The characters talk to us individually, announcing their situation with a few jokes or a sigh of regret: I'm not too happy, but, hey, no sweat, I'm hanging in there. They have the guarded hopefulness of youth.

Steve (Campbell Scott) and Linda (Kyra Sedgwick) meet at a rock club, and they both sense that they belong together, but they keep missing the big moment that would seal their happiness. Both are afraid to show their emotions and have to pretend that they're not really in love with each other. Janet (Bridget Fonda), a waitress who wants to be an architect, worries that her breasts aren't big enough to please her boyfriend. She's an ordinary young woman, but she has a quirk. She could never go out with a lawyer or computer programmer and settle into the suburbs. She needs a nonconforming guy, and she's got one, a schmuck, Cliff, played with amazing comic grace by Matt Dillon. Cliff, who has shoulder-length hair and a vain little touch of beard on his chin, is one of the many washed-up rockers hanging around Seattle clubs, a guy who peaked in his early twenties. But Cliff is too dumb to be vicious, and Dillon, who has outgrown his languorous teen-beauty phase and is becoming an interesting actor, gives him a stricken-deer thickness that is tenderly lovable.

The Seattle scene here reminded me of Northern California in the sixties, when a great many people, including me, hung out, postponing serious decisions into their middle twenties. Determined to be nice to one another, these characters do not engage in competition or sarcasm. Passion seems to be out, too. They are becalmed, but in a different way from young people in the sixties. They are waiting for someone to tell them that it's okay to fall in love—yet no one can tell them such a thing but themselves. That's the gentle point of the picture. ■

Television/John Leonard

CANDIDATE CAMERA

"... I want to carry Diane Keaton's books across campus; the scary *Child of Rage* speaks for the million children abused each year ..."

LET'S LEAD WITH DIANE KEATON, JUST BEcause she reminds me, with her bangs and sunglasses, of why I used to like Woody Allen, back in the days when neurosis couldn't possibly be confused with incest. She's every bit as charming in **Running Mates** (Sunday, October 4, and other dates; 8 to 9:30 P.M.; HBO) as she was in *Annie Hall.* Is there a *friendlier* actress? She's somehow made a style of incoherence. I want to carry her books across campus. As Aggie Snow, the author and illustrator of children's books who falls in love with a senator (Ed Harris) in the middle of the presidential primaries, she worries about herself: "I just have this tendency toward abject devotion." She also worries about the Big Picture: "Don't you think America has a sort of prurient interest in its own greatness?" But once committed, she's a cheerful trouper: "So let's go suck up to the president!"

ASK NOT: *Aggie (Diane Keaton) and Senator Hathaway (Ed Harris) on the stump.*

As Senator Hugh Hathaway, who wants to be the president everybody sucks up to, Harris must find that very sense of humor he'd been obliged to suppress in his impersonation of John Glenn in *The Right Stuff.* He's friendly, too. He'd never noticed Aggie in high school. Now he's smitten, in spite of doubtful advisers like Ben Masters and Robert Harper, who can't stand her irreverent remarks, and in spite of Aggie's crazy brother, Chapman (Ed Begley Jr.), who writes songs. For Aggie, Hathaway will even throw his cellular phone into the Potomac.

Though Harris isn't Tracy, nor Keaton Hepburn, they are amiable enough to keep us interested until, on the very day of the Iowa caucuses, a slimeball cinematographer (Russ Tamblyn) surfaces with a print of a sixties protest film that stars, besides a 19-year-old bare-breasted Aggie, the American flag and a Richard Nixon mask. The snippets we see of this film are the funniest moments of *Running Mates,* as Tim Robbins's music videos are the funniest moments of *Bob Roberts.* What happens next is as unlikely as the opinionated Aggie's going through the primary season without a word to say on subjects like abortion or Anita Hill.

Real politics, however, is omitted from entertainment programs in the weeks before a presidential election. There's some sort of weird consensus: While the nightly news, the late-night comedians, and the talk-show wallbangers can't talk about anything else, the sitcoms and other series are expected to shut up. Diane English and Linda Bloodworth-Thomason will hold their sniper fire from now on. Our fantasy life is supposed to be *fair,* even in made-for-TV movies, even on cable.

For another instance, there's **The Selling of Vince D'Angelo** (Monday, October 5, and other dates; 9:30 to 10 P.M.; Showtime). Danny DeVito, who rose to a seat on the city council of an unnamed New Jersey city from a career in the cement biz, runs for the Senate by smearing his competition in "dirty tricks" TV commercials. Like Bob Roberts, Vince even fakes an attempted assassination of himself. The joke here, of course, is that Vince is not only a Penguin; he's also a GoodFella. Mob humor! Not even DeVito's real-life wife, Rhea Perlman, can render this more than mildly offensive, though Vince *is* strong on women's issues: "Cop a feel, go to jail."

AMONG THE NETWORK MOVIES OF THE WEEK, **Child of Rage** (Tuesday, September 29; 9 to 11 P.M.; CBS) is the scariest. Though the publicity material doesn't say so, this "based on the true story" movie seems to be a slightly fictionalized version of a half-hour HBO documentary broadcast a number of times the summer before last, also called *Child of Rage.* What we saw on HBO wasn't a child actor but a real 6-year-old who'd been savagely abused by her "birth father" at 18 months and grew up with an "attachment disorder." Which is to say, she had no conscience. She tortured animals and her younger brother, and even sought to kill her adoptive parents, whom we also met. And we watched the actual videotapes of this 6-year-old's sessions with a therapist who would send her to a special "home," a "controlled environment" where they would work on her "bonding" problem.

I wondered back in 1981 about the ethics of prime-time therapy—America's *nightmare* videos—but that abbreviated *Child of Rage* spoke appallingly for a million or so children abused each year in this country. So does this TV-movie version, with Ashley Peldon as the little girl, Mel Harris and Dwight Schultz as her foster parents, and Mariette Hartley as the therapist. You don't so much review such a production as wince at it, although a little aesthetic distance helps. It's not as if most of this abuse didn't occur at home, at the hands of families and friends; nor

Photograph by Cliff Lipson/HBO.

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as if many of our missing children weren't missing because they ran away from abusive homes. I know we'd rather hunt down Black Mass pedophiles in Satanic nursery schools and day-care centers, but some of those faces on milk cartons at the supermarket are in hiding from *us.*

In **Exclusive** (Sunday, October 4; 9 to 11 P.M.; ABC), when TV reporter and recovering alcoholic Suzanne Somers finds herself somehow the target of the very mass murderer whose identity she's investigating, we immediately suspect her husband, because Suzanne's married to college professor Michael Nouri, and Nouri's almost always guilty of something or other in these TV movies, even if there's an angry ex-husband, Joe Cortese, in the picture, and a ratings-hungry boss, Scott Bryce, and a lovelorn producer, Ed Begley Jr. When I tell you that Vietnam may also be involved, you will know enough to decide for yourself how to spend Sunday night, except that the competition on commercial TV is **Danger of Love** (Sunday, October 4; 9 to 11 P.M.; CBS), yet another version of the Carolyn Warmus story, with Jenny Robertson as the blonde affectless vamp, and Joe Penny, who thinks with his mouth open, as the husband of the victim, and Richard Lewis as Penny's unfunny (but predictably tieless) lawyer, and Joseph Bologna in charge of the incompetent cops. See Penny work out and flash back. See Jenny in therapy and jail.

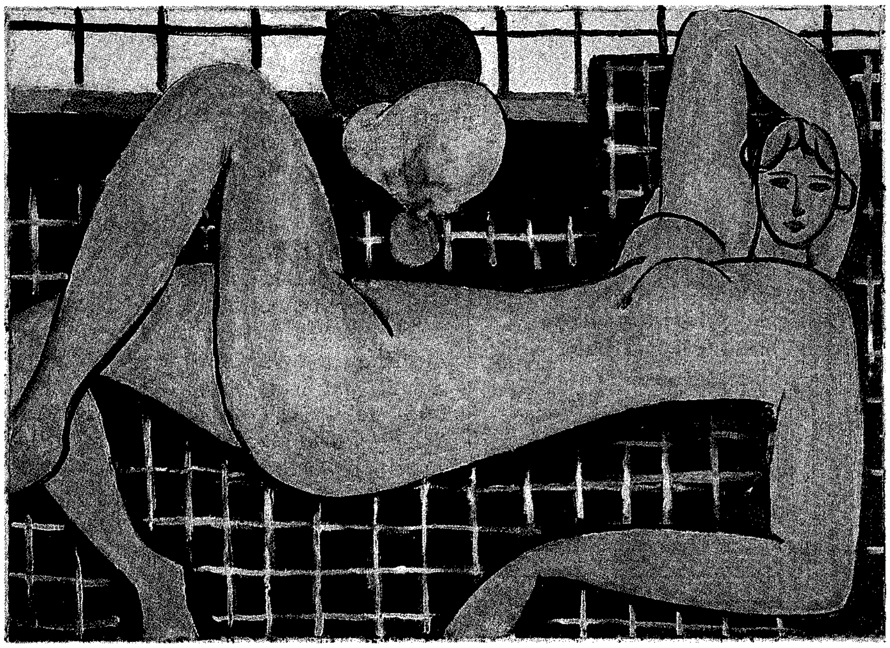
ON PUBLIC TELEVISION AT THE SAME TIME, however, is **A Question of Attribution** (*Masterpiece Theatre;* Sunday, October 4; 9 to 10:30 P.M.; Channel 13). You may not be as obsessed as the British are with Sir Anthony Blunt, the art scholar and Soviet spy who was "the Fourth Man" in the Burgess-Maclean-Philby charade. But James Fox, directed by John Schlesinger in a BBC version of Alan Bennett's play, is marvelous as Blunt, so lofty among his masterpieces that only the queen can cut him down to size. And so Elizabeth does, as splendidly portrayed by Prunella Scales in a flowered dress and white shoes.

Narrated by Ossie Davis, "presented" by Jonathan Demme and Harry Belafonte, and directed by a consortium, **Haiti: Killing the Dream** (Tuesday, September 29; 9 to 10 P.M.; Channel 13) is the story in brief of the slave rebellion against the French, the various North American interventions, the Duvalier dictatorship of Papa Doc and Baby Doc, the democratic rise to power of the Roman Catholic priest Jean Bertrand Aristide in 1990, and the coup that kicked him out. All that color, all that music, all that passion, so much torture and so much slaughter. . . . I suppose that *Killing the Dream* is agitprop. But I'm amazed that nobody has mentioned Haiti in this election campaign: Talk about your agitprop. ■

Art/Kay Larson

THIS SIDE OF PARADISE

"...More than any other painter, Matisse shaped an image of Eden equivalent to, and entirely bounded by, the act of painting..."



EFFORTLESS ELEGANCE: Large Reclining Nude, *1935.*

"Henri Matisse: A Retrospective" KEEPS all its promises. It promised to be a great exhibition, and it is—inarguably, one of the greatest of all. It offered to show the whole of Matisse, and it has, including pictures not previously seen in public and others not put together since they were painted. It hinted that it would be a pioneering expedition into the unknown, and it is. It guaranteed some extraordinarily beautiful pictures, and to no one's surprise, it has delivered.

But probably its finest achievement is to address the questions and mysteries about Matisse in a way that alters the balance of his enigmatic genius. It's not revisionist history, because nobody has been able to write the definitive one. Matisse, who seems at first like a perfectly sedate, bourgeois Frenchman, so much tamer than the wild, bohemian Picasso, turns out at close range to be ungraspable. To realize it, you have only to compare the mad rush to write about Picasso with the stress betrayed by Matisse's few biographers, who tend to dissolve into French raptures or stumble along the rocky road of facts.

John Elderfield's catalogue for this exhibition skirts both extremes and addresses Matisse's "profound and lucid sight" with some profound and lucid thematic analysis. It may not get you emotionally closer to Matisse (unless you're already there), but it will explain why this reticent, cryptic painter is a twentieth-century master. To love Matisse, you'll have to see the paintings. Yet you cannot have seen them together. Unless you made it to the two large European retrospectives in 1968 and 1970—and even they lacked some crucial, keystone Russian and Scandinavian works, among others—you don't know Matisse. If you're like me, this show will bring you to your knees.

In 1907, Matisse said to Apollinaire, "I found myself or my artistic personality by looking over my earlier works. They rarely deceive. There I found something that was always the same and which at first glance I thought to be monotonous repetition. It was the mark of my personality, which appeared the same no matter what different states of mind I happened to have passed through."

A similar revelation works its spell here, where all his work is laid out before us. A door opens and Matisse himself emerges. Private and reclusive where Picasso was fiery and outgoing, Matisse in his studio reveals extraordinary courage and relentless determination. The sybaritic side, which loves pleasure and sensuality, is subordinated under a fierce will and superb powers of rational analysis. He declared himself in search of paradise, but it was perfection crafted out of human effort, a place where the spirit could take refuge after hard work. There was nothing slack about Matisse.

So now we have an answer to one of the great conundrums: If he was such a terrific painter, why are there so many mediocre paintings? Picasso was just as erratic, but he's easier to forgive. Matisse did a lot of boring, ordinary, or even failed pictures. At the Modern, they share wall space with feats of pure, radical invention that transfigured twentieth-century painting. How do you reconcile the magnificence of the two versions of *Dance*—the space ballet of pink or red figures afloat in a blue-and-green cosmos—with the flat, signlike portraits that preceded them? How do you compare them with the slightly claustrophobic and faintly Victorian stuffiness of the Nice pictures, when Matisse huddled in his hotel room in the south of France after World War I and painted tapestry designs?

Yet the same mind links them all. To watch it in action is glorious, and reason enough for the expense and effort of this exhibition. Matisse never loses sight of himself. At times, he surges forward with a new idea, as the confusion of influences under which he has been laboring suddenly sorts itself out. At other times, he draws back and gathers his energy, a process that can take years or even decades (as it did in Nice). Sometimes both states exist at the same moment, linked by the courage to dare even failure. Highs and lows join, give up their extremes, and become stages in the progress of a life in art. What makes that life compelling is the way the pictures reveal it. The pictures lead to Matisse, and he opens the door to his garden of perfection.

Paradise is purity of vision pursuing perfect pleasure. Paradise is art itself. More than any other painter one can think of, Matisse shaped an image of Eden that is equivalent to, and entirely bounded by, the act of painting. Within "profound and lucid sight" lies the promised land, the place where the eye envisions its redemption. Eye and mind redeem each other. No

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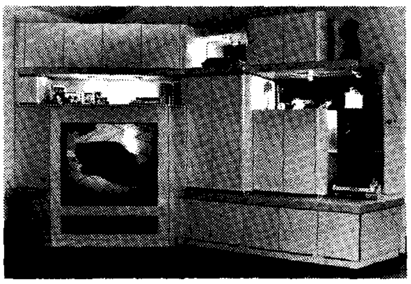

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wonder his achievement is so hard to talk about.

The process that looks so effortless when it concludes in the languorous elegance of *Large Reclining Nude* of 1935 is secretly painful and exacting. *Large Reclining Nude,* according to studio photographs, went through at least twenty stages before Matisse found the right one, the flowing pose that seems to have grown like a tendril of Jack's beanstalk. Matisse should not be misunderstood as merely a decorative artist. He was too resistant, too unwilling to capitulate. Eloquence is ruthless.

Matisse's pursuit of pleasant subjects—Morocco, other parts of Africa, Nice, sunlight, seashores, the female body, nude or decked out in rich fabrics—becomes a bridge between the nineteenth and twentieth centuries. He was older than Picasso, and he bore the marks of the *fin de siècle* like a time capsule deep into the twentieth century. Until his final decades, he exhibited distant echoes of the Symbolists and Nabis, as well as obvious obligations to Post-Impressionists such as Van Gogh, Seurat, and Signac (also to Giotto, early on). He worked his way through the "god" of painting, Cézanne, yet his artistic temperament is much closer to that of Gauguin, an artist he never acknowledges; he is also many steps beyond Gauguin in recognizing the source of Eden, and in knowing what to sacrifice in order to arrive there.

At last—and in context—this puzzle of conflicting sources can be sorted out. Matisse took a little from everybody—including, it now seems, Picasso. But he ceded nothing. The resistance to easy solutions protected him. "I have never shunned outside influences," he said. "I should consider that an act of cowardice, and bad faith towards myself. I believe that the struggles that an artist undergoes help him assert his personality." But he left a challenge for his audiences.

After 1905 and the explosion of pure color in Fauvism, Matisse introduced, in *Bathers With a Turtle* of 1908, three of the mythic female figures that would soon soar in *Dance.* Elderfield writes that this lovely but inexplicable picture of three women feeding lettuce to a turtle was Matisse's response to Picasso's *Les Demoiselles d'Avignon,* of 1907. Since Matisse thought the *Demoiselles* was an outrage, it's a puzzling answer. But an intriguing one when you realize that shortly afterward, Matisse created the great elemental pictures of 1909–10, as though to set the heaven of *Dance* against the hell of Picasso's armored women.

The two versions of *Dance* (with *Music,* which was too fragile to leave the Hermitage) are Matisse's distillations of pure joy, of emotions as clear as rainwater. The two paintings have not been next to each other since they left his studio; they are not just variations on a theme. Emotion, amazingly, is subtly shaded by slight differences. MOMA's *Dance I*—in pink—is loosely drawn, slightly slack, and ethereal, with the dancers floating passively in a buoyant ether, a universal cosmic harmony. In the Hermitage's *Dance II*—in red—the figures are muscular, and they cavort through space as though by human will alone—as though human will creates the transcendence of art.

Matisse's progress through the next few decades is a series of advances and withdrawals. A period of grand experiments (most of them, like *Conversation,* made for two Russian collectors and not seen in the West until recently) concludes in the dreary blacks and somber emotional tonalities of the works done during World War I. There are long stretches where nothing much happens, punctuated by outbursts of ambition, such as the Chicago Art Institute's great *Bathers by a River,* a picture as close to Cubism as any he did. But if there was a Cubist influence, it served only to depress him.

The exhibition breaks here and begins again in Nice. Judicious editing has whittled down this endless postwar indulgence in Mediterranean opulence, so it now seems a long but important prelude to the concluding chapters. The thirties and forties loom in a kind of breathless anticipation. Matisse's facility has become so fluid and self-assured that it has to go somewhere, has to escape mere canvas. The decorative patterning of the Nice pictures has begun to separate itself from its subjects; pattern becomes elemental, as though the eye has recognized that it sees in units and outlines.

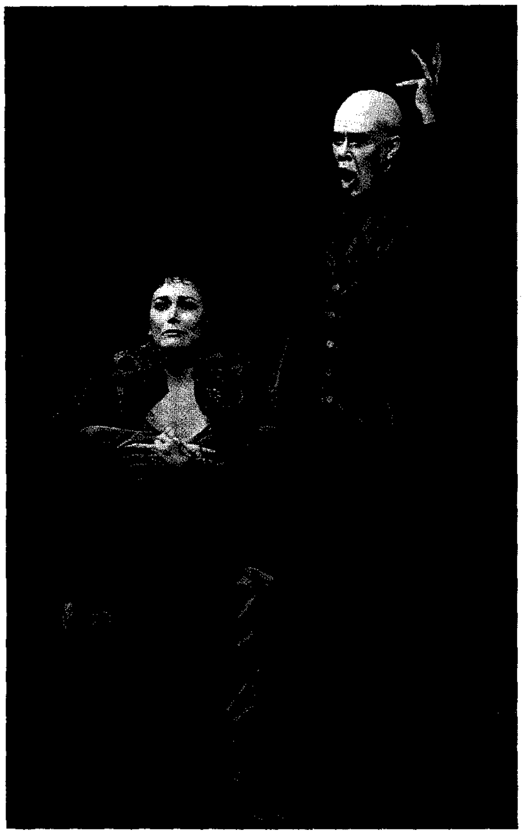
Finally, the eye is set free. At the end—when he discovered he could "draw with scissors" from his wheelchair by cutting colored papers—Matisse gathered every ounce of will that had been so carefully nurtured over seven decades. The fulfillment offered so casually in the cutouts rests on the lifetime of struggle that preceded it. Look forward, and you see the brilliant artist's-book *Jazz;* the harmonic euphoria of *Oceania, the Sea* and *Oceania, the Sky;* the Modern's great *Swimming Pool;* the majestic designs for the chapel at Vence. Look backward, and you see predecessors everywhere: The red nudes of *Dance,* for instance, now become blue and impossibly acrobatic.

You are struck with the comparison between Matisse's career and Picasso's. The two men are opposites in almost all ways. Picasso starts strong, brash, and boyish, and ends in thrall to his obsessions. Matisse begins cautiously, teaches himself laboriously, and reaches full power as his body decays, with his will unfettered and his mind clear. His retrospective is a triumph of art and life. (Museum of Modern Art, 11 West 53rd Street; through January 12, 1993.) ■

Music/Peter G. Davis

JACQUES OF HEARTS

> “. . .*Tales of Hoffmann* is a glittering party package; Kurt Masur has given the Philharmonic’s standard repertory a fresh bloom. . .”



KISS AND TELL: *Tales of Hoffmann,* Act II.

A REVIVAL OF OFFENBACH’S **Tales of Hoffmann,** nattily spruced up for the occasion, safely launched the Metropolitan Opera’s new season. First seen in 1982, the show still looks smashing: a glittering party package from the Met’s favorite production team—director Otto Schenk and designer Günther Schneider-Siemssen—prepared and wrapped before the magic went out of their work. With Placido Domingo in the title role, Carol Vaness as his four loves, Samuel Ramey as the nemesis figures, and James Levine conducting, a popular success was guaranteed.

Significant changes have been made, though, and *Hoffmann* regulars will notice the differences. Much new source material has been discovered in recent years, and most performances of the opera, left in a terrible mess when Offenbach died, take note of them. The options have, in fact, become so dizzying that producers feel free to pick and choose to suit their needs, and Levine, I think, has assembled a version that works for the Met.

The most obvious alteration comes in the order of the three acts—the tale of the Venetian courtesan Giulietta is now placed last as the composer wished, rather than between Hoffmann’s romances with the mechanical doll, Olympia, and the consumptive singer, Antonia. Schneider-Siemssen has also designed a new set for this act. Levine retains all the traditional spurious music here, a decision bound to upset connoisseurs, but I have yet to encounter a version that plays as effectively, whoever wrote the music. Dramatic coherence is also gained by building up the role of Nicklausse, Hoffmann’s traveling companion and, in Lesley Koenig’s skillful restaging, the poet’s protective muse.

This sequence also vividly illustrates Hoffmann’s downhill amorous progress from blind puppy love, doomed true love, and besotted carnal love to total impotence. It’s a role that has long been a Domingo specialty, and rightly so, although on opening night he cut an oddly passive figure and seemed to be gingerly husbanding his resources. Since she has all the necessary vocal equipment for such a tour de force, Vaness will surely refine the four heroines into something more specific later on—her Olympia is already a frightening voodoo doll. Ramey, tested by Dapertutto’s high notes but otherwise in fine voice, has a grand time as he makes crime pay. Best of all, though, is Susanne Mentzer, whose melting mezzo more than justifies the extra music for Nicklausse. Levine conducts efficiently, but his orchestra tells Offenbach’s tales ponderously and without much fantasy.

THE **New York Philharmonic** WILL MISS the energizing presence of Leonard Bernstein during its 150th-anniversary season this year, but his spirit is sure to be felt almost everywhere. It certainly hovered over the opening-night concert in Avery Fisher Hall, which began with the composer-conductor’s *Fanfare for Bima* and ended with songs and the Symphonic Dances from *West Side Story.* Later on, in June, there will be a week-long “Remembering Lenny” celebration, and right now a ton of Bernsteiniana is on display in Philharmonic-related exhibits, documentaries, and souvenir booklets along with the conductor’s last recordings from Deutsche Grammophon and a huge 119-CD reissue project from Sony Classical. Bernstein died only two years ago, but he already looms as a Philharmonic legend and the orchestra’s unofficial patron saint.

Kurt Masur, the current music director, wisely is neither discouraging nor competing with these fond tributes to his predecessor but enthusiastically incorporating them into the anniversary festivities as well as generating his own positive input. True, Masur hasn’t Bernstein’s theater idiom in his blood—he led the *West Side Story* music with gusto, but the performance was heavy-footed, more symphonic than dancey. Then, too, the soprano soloist, Kathleen Battle, gripped by some sort of vocal or mental distress, was not at her best in either the Bernstein or four Strauss songs. No matter. After just a year in charge, Masur has warmed up the day-to-day music-making and given the standard repertory a fresh bloom that would hardly have been imaginable a few years ago. For proof there were selections from Prokofiev’s *Romeo and Juliet,* cunningly organized by Masur to show off “his” Philharmonic to optimum advantage: a flexible body that confidently plays music of such wide dynamic and coloristic range with uncommon grace, power, and instrumental finesse.

The first subscription concert was even more satisfying, a trio of minor-key symphonies thoughtfully chosen to contrast differences and similarities among three roughly contemporary works: Schubert’s *Unfinished,* Etienne Méhul’s No. 1, and the Beethoven Fifth. The last two scores, both written in 1808, share many structural and expressive devices, and it was intriguing to speculate whether a talented craftsman like Méhul had influenced a genius like Beethoven or vice versa. In any case, the fiery and inventive French symphony must have been new for most of the audience, a discovery well worth making.

The Philharmonic concerts also marked the debut of Fisher Hall’s latest acoustic redesign. This time, only the stage area

Photograph by Beatriz Schiller.

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has been altered, mainly by adding two movable ceiling sound reflectors made from rectangular frosted-glass fins—an oval structure downstage and a linear one upstage—and, mounted on the side walls, four banks of fixed sound reflectors that look like gigantic bongo drums. It would take a braver man than I to pass judgment on the aural success of this installation after just two concerts, but I can say that the visual effect is truly hideous. The aim is to improve communication among performers, and if this grotesque-looking arrangement actually helps musicians play like angels, so be it.

THIS SEASON, THE **American Symphony Orchestra** is taking bold steps not only to revitalize itself but also, in the words of its new music director, Leon Botstein, "to reimagine the tradition of orchestral music and concerts within the larger culture—to link music to the visual arts, literary life, and politics as well as popular culture." Botstein has developed this credo on a grand scale at Bard College with thematic concerts, lectures, exhibitions, and symposia, most recently last month in an elaborate examination of Richard Strauss and his world. If something similar can enliven New York's concert life, a musician/musicologist/educator as knowledgeable, vigorous, articulate, and delightfully opinionated as Botstein is ideally suited for the job.

The theme of the ASO's first Carnegie Hall concert was "The Other Encounter: European Composers in America 1933–1945." It's a big topic that Botstein examined through the music of four dissimilar composers: Paul Hindemith (*Symphonic Metamorphosis*), whose teaching at Yale influenced a generation of Americans; Kurt Weill (*Trains Bound for Glory*), who found his home in the New York theater; Erich Wolfgang Korngold (Violin Concerto), whose lush style virtually defined Hollywood film music in the forties; and Bohuslav Martinu (*Thunderbolt P-47* and *Memorial to Lidice*), who stubbornly remained a Czech composer wherever he settled during a lifetime of exile.

The subject was illuminated by preconcert talks, detailed program notes, and sensible performances—the most striking of which was Elmar Oliveira's sweet-toned, elegantly poised account of the calorie-rich Korngold Concerto. Then there were unposed, unanswered questions. Why did the music by these displaced composers seem so lightweight? Did they—along with many other influential mid-century European émigrés like Stravinsky, Schoenberg, Krenek, Milhaud—possibly set American composition back a generation? That a New York concert would even raise such intriguing issues makes Botstein's work with the American Symphony unique. Future events are eagerly anticipated. ■

AUTUMN ART & ANTIQUES

DECORATING WITH STYLE

AUTUMN ART & ANTIQUES

DECORATING WITH STYLE

BY SUSAN BRESLOW

"THERE WAS A TIME WHEN THE PEOPLE who used antiques were all traditionalists—buying Chippendale, Chippendale, and more Chippendale," says Karen Fisher, president of Designer Previews (36 Gramercy Park East, 777-2966), a referral service that represents over 300 interior designers. "They decorated with heavy draperies and lots of patterns.

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Intimate collection: Miniature books (3" tall) displayed in a miniature bookcase.

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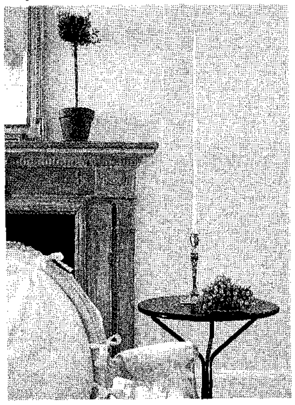


ANTOINE BOOTZ

An Adams-style mantle, a Louis XVI armchair, and a modern table with a Georgian-style candlestick, designed by Bob Patino, represented by Designer Previews.

On the cover: Handel lamp and Art Nouveau objects (from the Calderwood Gallery, exhibiting at the Modernism Show).

OAK SMITH & JONES

The bird-cage base of this early 20th-century teak Battavia table can be used to display other objects.

"When only they used antiques, there were strict rules," she continues. "If the dining-room table was Sheraton, the chairs had to be as well. If they didn't match, it meant one couldn't afford it. Today, as people have become more sophisticated, it's less necessary that all the antiques match. There aren't rules any more, and that's the joy of decorating. The period is less important than the look of a piece. Combinations work when the proportion, finishes, and setting are right.

"Now, even if a designer is doing a contemporary space, he or she will want an antique: it could be Georgian-silver candlesticks on top of a high-tech granite table, antique picture frames on white lacquered walls—it's the unexpected that clients look for. Antiques provide a uniqueness, which you can't find in manufactured goods. And the advantage of working with a professional is that he knows the market and can find the character piece that gives a room a twist."

Judy Block, president of Designer Referral Service of N.Y. (971-9681), which represents about 75 interior designers, agrees. "The new trend is eclectic. If a client wants to mix a classic Karl Springer piece with grandma's table—and wants to do it correctly, without the room looking like a garage sale—we can act as the matchmaker."

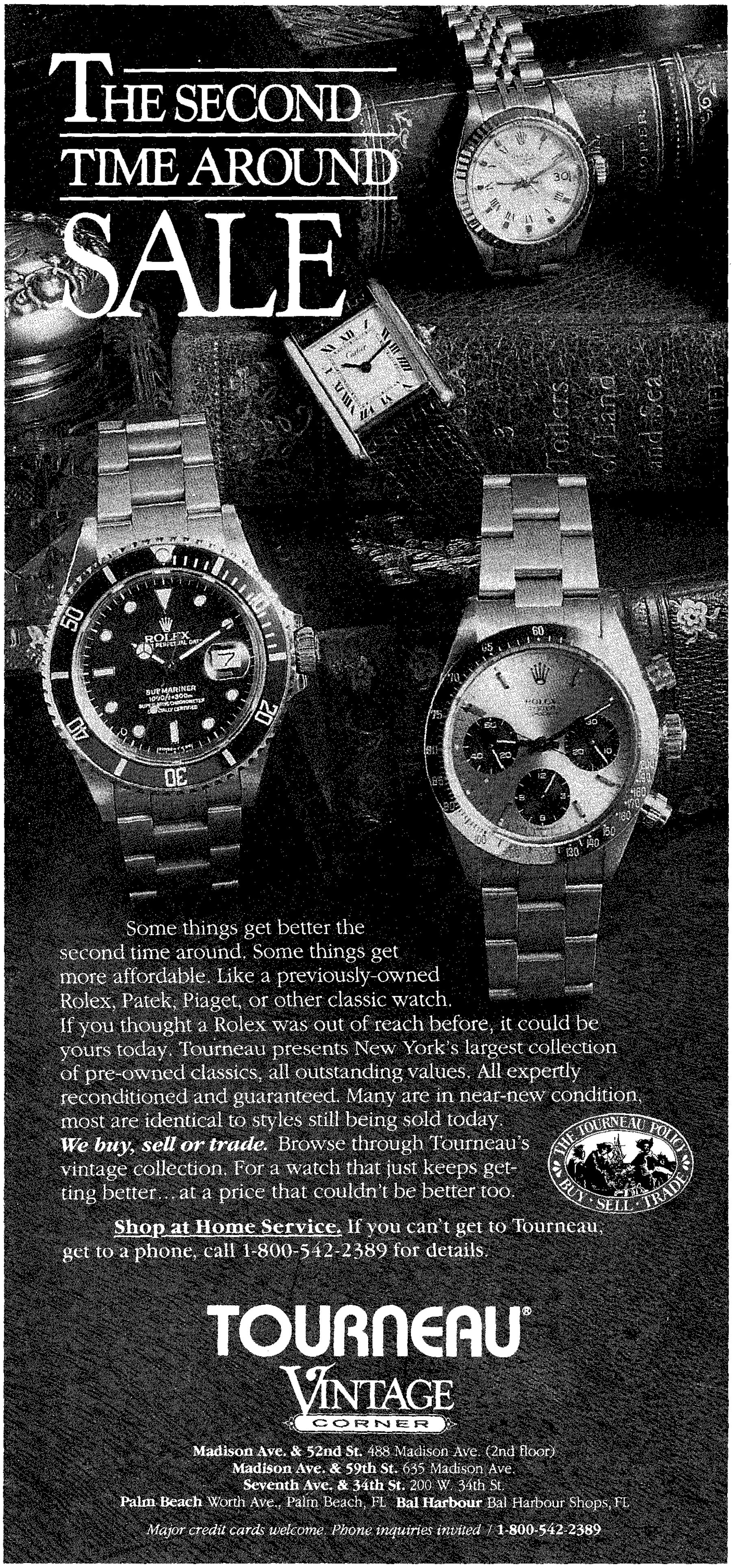
Professionals do have an advantage: "If I ask for something on behalf of a client, a dealer is more likely to hunt down a particular item," says Glenn Gissler of Glenn Gissler Design (174 Fifth Avenue, between 22nd and 23rd streets, 727-3220). "And as a designer, I can often borrow furniture on approval."

HOW TO CHOOSE

"Lots of people buy antiques as an investment," says Edward F. Weller III from E.F. Weller & Associates (215 West 98th Street, 865-0802), who does corporate and residential design. "But that's probably the worst thing to do. The market fluctuates. An antique has to be an extension of an individual's personality. It has to be a particular form, color, detail that the client can relate to. A Louis XVI desk is an exquisite object—but it might not fit into everyone's life-style."

For a collector just starting, Linda Horn of Linda Horn Antiques (1015 Madison Avenue at 78th Street, 772-1122) advises, "Follow your heart and soul; don't follow price tags. If the color looks right, if the shape feels right, it's right—who's to say you're wrong?"

Buy what you like, New York City antiques dealers urge customers. Yet it's not always so easy to locate and identify that perfect piece. The well-informed collector will research the period and interview dealers before making a major investment that will affect the character of a room for years to come.



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"A prerequisite to collecting is knowledge," says Jean Schaefer of Flying Cranes Antiques (1050 Second Avenue, between 55th and 56th streets, 223-4600). An authority on Oriental porcelain and bronze, Schaefer says, "Talk to as many experts as possible. Do a lot of looking—in galleries, in fine shops, in museums, in books. The more you look and handle objects, the more you learn."

Stuart Sackin, of Oak Smith & Jones (1321 Second Avenue, at 70th Street, 535-1451), a full home-furnishings specialty store, advises: "Ask to try the doors, slide the drawers, or sit in a chair. If the salespeople seem bothered by your request, be on your guard. Use knowledge gained from books and magazines, and ask plenty of questions."

"People should know that there's always something they can afford, and dealers are generally willing to work out payment plans so clients can take home something they really like," says Victor Mendolia of Eileen Lane Antiques (150 Thompson Street, 475-2988). "That's how we help to furnish entire apartments—one piece at a time."

An apartment could be furnished all at once at the Manhattan Art & Antiques Center (1050 Second Avenue, between 55th and 56th streets, 355-4400), which contains 104 dealers. "You can see more in a half-hour here than in a week going from shop to shop," says director Stephen Roedler. "Each gallery has its own specialty, from jewelry to antiquities, paintings, or furniture."

ANTIQUES FOR CITY APARTMENTS

Furnishing a city apartment with antiques presents particular challenges. The space is generally much smaller than that of a suburban or country house.

Anne Tarasoff of Anne Tarasoff Interiors, in Port Washington (516-944-8913), advises, "Consider the proportions first. Everything has to be scaled to the size of the room and the size of the other objects going in."

David Frost from Pierre Deux Antiques (369 Bleecker Street, 243-7740), where the focus is on French country furniture, urges his clients to consider function and feasibility. "Scale is a huge concern," he says. "A person must decide if the antique they want can be used well in the home situation. Avoid anything too fragile, such as 18th-century chairs, or too big, like a nine-foot-tall armoire in an apartment with low ceilings."

Jozef Anavian, of Greene Street Antiques (65 Greene Street, 274-1076), recommends furnishing city apartments with antiques that do double-duty. Among the space-savers in his SoHo shop are swivel tables that serve as both a coffee table and a dining table, a drop-leaf table that's also a desk, and corner tables and corner sofas that preserve floor space.

"An iron bed can help maximize bedroom

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space," says Hilda Langdon Hemingway of Alice's Antiques (505 Columbus Avenue, at 84th Street, 874-3400). "They are very airy and open, and although many are from 1860 to 1890, they work equally well with Art Deco, Art Nouveau, French, English, country, or formal furniture."

"Collect something tiny if you don't have much room," says Caroline Birenbaum of Swann Galleries (104 East 25th Street, 254-4710), which is a rare-book and auction house that also sells photographs, autographs, works of art on paper, and Judaica. "Miniature books—defined as up to 4 inches tall—have been produced since the early days of printing and constitute a subfield of book collecting. Two years ago, we auctioned a major collection of over 300 miniature books that sold for more than $200,000 and it was transported in a few shoe boxes placed in shopping bags. It is not unusual for collectors to store and display miniature books in miniature bookcases."

"Introduce something rustic," recommends Hadassah Ben-Dor, of the Philadelphia-based Gargoyles Ltd. (138 West 25th Street, 255-0135). "Something that works against type, like a farm tool. In an urban setting, it will stand out almost like a work of art or sculpture."

Western Americana from White Buffalo, of Woodstock, New York (914-679-8723) can achieve similar results. The traditional and contemporary works of Native American artists include deer-hunt-record robes, war shirts in elk skin or buffalo hide, quiver sets, amulet bags, and coup sticks.

Sculpture can work in a small space, says Mitch Meisner of Meisner SoHo (96 Greene Street, 431-9589). He recommends displaying a work on a pedestal with a lazy Susan swivel top. In a larger apartment, the sculpture has drama when positioned in the middle of a room, so guests can walk around to enjoy it from every angle.

"The most important element in an environment is the artwork," says Craig Miner of Ambassador Galleries (137 Spring Street, 431-9431). "If you look at the home, there are only two things that will retain or grow in value: the home itself and the artwork. Buy a new couch for $10,000, and you might be able to resell it for $500. Buy a painting for $10,000, and you should be able to get at least that out of it.

"Right now happens to be a good time to buy," Miner adds, explaining, "The market went through a period of deflation, and I think that confidence is coming back now, as reflected in recent auction prices."

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ONE TREASURED POSSESSION

Designers and dealers alike emphasize the pleasure of seeing a single antique enhance a room. Anne Tarasoff says, "I will not do an entire room with antiques. Nothing stands out then. It's like walking into a museum."

Patricia Davis, owner of Wendover's Ltd. of England (6 West 20th Street, 924-6066), which specializes in authentic pine furniture, says, "A single ample antique can be more effective in conveying a sense of history and heritage than a smattering of little antiques scattered throughout a room."

"More than any other piece, a sofa makes a statement in an apartment," says Jozef Anavian of Greene Street Antiques. He sells Swedish Biedermeier sofas priced from $4,000 to $6,000, which often includes the cost of new upholstery.

"Invest in a comfortable chair," advises Victor Mendolia, manager of Eileen Lane Antiques. "We have Art Deco club chairs from Sweden that originally traveled aboard Swedish Line cruise ships during the '20s and '30s. These chairs are low to the ground, yet the 26-inch-square seat is quite long." Reupholstered and refurbished, the blond-wood chairs sell for $1,600 each and are especially striking in black leather.

Eliane Lambrechts of Victor Antiques (223 East 60th Street, 752-4100) agrees that a room needs "something stunning or rare, something decorative—sconces, a chandelier. In the window now I have a mahogany rocking chair with claw feet (made in Germany 1840–50; $4,400) that would add a powerful presence to any room."

A French country farm table in cherry, walnut, or pine ($3,900 to $10,000) is the preference of David Frost from Pierre Deux Antiques. Sturdy and functional, the tables can be used as banquet buffets, desks, even as a place for children to do homework.

"New Yorkers should look into the possibilities of an antique mirror," says Max Drazen of Tepper Galleries (110 East 25th Street, 677-5300), an estate auction house. "Or an armoire, to hide the eyesores: You want the technology—the TV, the CD player, the VCR—but you don't want it to interfere with the décor."

Formal and country armoires of elm, mahogany, cherry, pine, and other woods—along with hand-painted Mexican and South American models—are priced from $995 at ABC Carpet & Home (888 Broadway at 19th Street, 473-3000), which has added an eclectic mix of antiques to its nine floors of home furnishings.

Paul Sigenlaub of Evergreen Antiques (1249 Third Avenue at 72nd Street, 744-5664; 120 Spring Street, 966-6458), who sells furniture from Northern Europe, says blanket chests can work with antiques of any period and be used in many ways—storage at the foot of a bed, as a coffee table, side table, toy chest. Priced between $500 and $2,500, most of the objects are Swedish or Austrian, and were made between the late 18th and the mid-19th centuries.

Cut crystal is the singular choice of David A. Harte of Julian Graham-White Ltd. (957 Madison Avenue at 75th Street, 249-8181). "Color is important," he counsels. Also, "look for prestige, pristine pieces with no chips. Check the cuts and wear on the bottom." The shop carries a number of Waterford crystal covered vases from 1850-60 that stand about 25 inches tall. Harte favors displaying "crystal with nothing in it, no flowers. I like to see the color. That's the artistry and craftsmanship."

Antique French lithographic posters are the specialty at La Belle Epoque (282 Columbus Avenue at 73rd Street, 362-1770). Oversize (4' x 5'), original posters, produced from the 1880s to the 1940s, feature

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A painted fireboard (from Cape Ann, Massachusetts, circa 1800) and framed silk embroidery (Vermont, circa 1825) decorate a kitchen hearth.

subjects ranging from travel to theater to industrial products ($400 to $4,000). Says co-owner Linda Tarasuk, "In decorating, a poster can be used to complement furniture and other antiques or to exist as the focal point of a room. The bright colors enliven a monochromatic contemporary room and suggest colors for accessorizing on the walls, in an Oriental rug, on throw pillows."

Designer Edward F. Weller III is a proponent of Mies van der Rohe's "less is more" philosophy: "I would rather have an exquisite object in a simple, under-decorated room so that the object becomes an art form. In my office I have a desk made of stainless steel and St. Laurent black marble with beige and rust veins. The object is so well proportioned that it takes on another dimension in its totally white environment. Most importantly, it has enough air to breathe around it. You cannot see details if visual confusion draws your attention away."

BUILDING A COLLECTION

"You must collect something. Then everyone always knows what to give you," the Baroness Liliane de Rothschild is quoted as saying in Mary-Sargent Ladd's *The Frenchwoman's Bedroom*. The Baroness was fond of 18th-century cut-paper silhouettes that she had framed and grouped.

In Anne Tarasoff's living room, every table has a collection. She insists, "More is better: If one is good, four is much, much better." Her collections of "smalls" include little crystal jars with silver caps, Victorian silver calling-card holders, snuff bottles, and antique crystal candleholders.

For the serious collector, value increases along with quantity. According to Susan Roediger of William Doyle Galleries (175 East 87th Street, 427-2730), "A pair is always more desirable than a single piece." Among the items recently auctioned at Doyle were a set of four Louis XV gilt bronze wall lights, which were sold for $42,500. "Finding four matching sconces is exceptional," notes Roediger. "It's an example of a piece that, by itself, does not command a large price. But when accompanied by companion pieces, each is worth substantially more."

"People consider vintage watches works of art and exhibit them in special vitrines or lit showcases similar to displaying a collection of perfume bottles or paperweights," says Anthony D'Ambrosio, executive director of Tourneau, which has four stores in New York City and two in Florida. The main location for vintage watches is Tourneau Corner (Madison Avenue and 52nd Street, 758-3671). Among Tourneau's clients are collectors of hundreds of vintage timepieces. Themes can center on a maker, period, or type, such as pocket watches.

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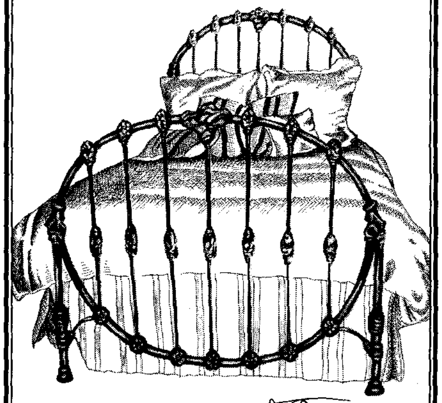

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WHAT LOOKS GREAT

Dealers and designers create and appreciate memorable interiors. Some of the following examples may prove inspirational to those thinking of bringing antiques into their own living space.

Designer Keller Donovan of T. Keller Donovan Inc. (24 East 64th Street, 759-4450) recalls a room that made a lasting impression on him: "Before World War II, decorator Sarah Hunter Kelly collected paintings by Magritte and other French Surrealists, along with children's chairs and furniture makers' miniature models. In her living room, among the finest paintings and gilded Louis XV and XVI furniture, she had all these tiny chairs. It was bizarre and wonderful and quite chic."

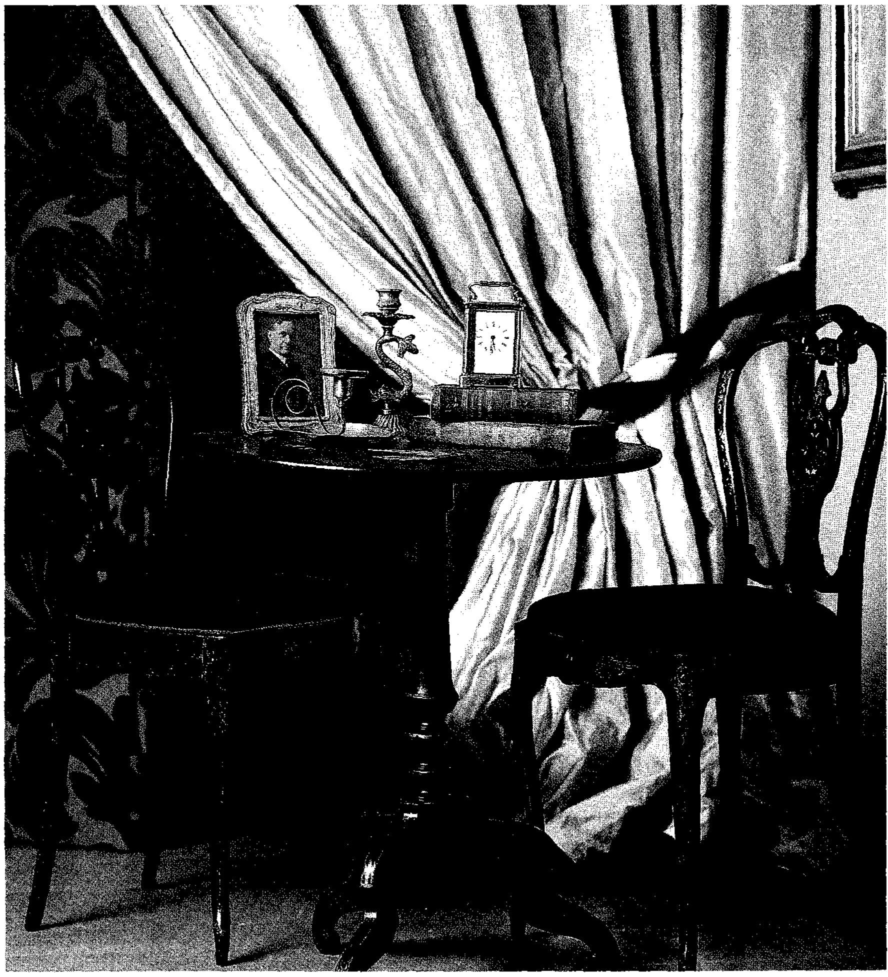
Dee Cohen of the SoHo Antiques Fair and Flea Market (Saturdays and Sundays, 9 A.M. to 5 P.M., Broadway at the corner of Grand Street, 682-2000), recalls being impressed by "a warm, cozy, inviting den filled with old black-and-white photos in simple silver and Art Deco frames set against white walls in a room furnished with dark, overstuffed furniture and an Oriental rug."

Victor Mendolia of Eileen Lane Antiques enjoys the look of Biedermeier furniture mixed with contemporary items. "One reason that Biedermeier continues to be so popular is that it is simple in design and neo-classical," he says. "You could easily use a Biedermeier dining chair with a steel-and-glass table. It looks great because you actually get to see the chairs."

Jozef Anavian of Greene Street Antiques says one of the most tasteful displays of Biedermeier he's seen was in *Prince of Tides*, in the home of the psychiatrist played by Barbra Streisand.

David Frost from Pierre Deux Antiques thinks there's nothing like "a wonderful 18th-century or rustic piece set against pure white walls. Clean lines will make it stand out as if it's in a museum setting. Track lighting showcases the wood so that the lines jump out like in a painting."

But an interior that can be considered a work of art is not created overnight. The process begins with an open mind and continues as one patiently seeks and acquires pieces one loves. That quest is the pleasure of a lifetime.


VICTOR ANTIQUES

Thoroughly French: A Napoleon III black-lacquered-and-inlaid tilt-top table, with matching chairs.

FALL SHOWS

New York City's fall shows and marketplaces are rich with antique treasures. Browsing at such events enables a buyer to view a variety of pieces from different periods and to make price comparisons without having to visit shops all over town. "There's a joy to shopping for antiques that doesn't exist with any other kind of furniture," says Karen Fisher. "The object has a certain cachet, and you've had the pleasure of dealing with the connoisseur who sold it to you."

The weekend of October 17-18, more than 450 dealers in antiques and collectibles will exhibit in the Coliseum at Columbus Circle (59th Street and Broadway, call 201-384-0010 for information). Spanning two floors, the show will present theater and film memorabilia, vintage fashions and costume and estate jewelry, paintings, furniture, and more. The hours are Saturday 10 A.M. to 7 P.M., Sunday 11 to 6; admission is $10.

October 22-25, Sanford Smith's Fall Antiques Show at the Pier (Passenger Pier 92, West 52nd Street and the Hudson River, 777-5218) is a bonanza for collectors of Americana. Smith brings together 110 dealers in furniture, folk art, toys, and textiles. Hours are 11 A.M. to 9 P.M., Thursday through Saturday, and until 6 P.M. on Sunday. Admission is $10. During show hours, a free shuttle bus will run between the pier and the Museum of American Folk Art (2 Lincoln Square, Columbus Avenue at 65th Street).

The International Antique Dealers Show will have its preview October 23 at the Seventh Regiment Armory (Park Avenue at 67th Street, 382-0969) and will run through October 29. At this vetted show, which presents antiques from both here and Europe, silver, jewelry, textiles, paintings, and furniture will be on display. Show hours are Saturday through Wednesday, 11 A.M. to 8 P.M., and until 6 P.M. on Thursday. Admission to the 78-dealer event is $15 and includes a copy of the show's catalogue.

The Manhattan Antiques and Collectibles Triple Pier Expo comes to the Passenger Ship Terminal (Twelfth Avenue between 48th and 55th Streets, 201-384-0010) for two consecutive weekends around Thanksgiving (November 21-22 and 28-29). The modestly priced collectibles are displayed on Pier 88; museum-quality porcelains, glass, and art-work are on Pier 92; and Pier 90 features textiles, western and cowboy items, Victoriana, toys, and architectural artifacts. Hours are 9 A.M. to 6 P.M. on Saturday and 11 to 7 on Sunday; admission is $10. ●

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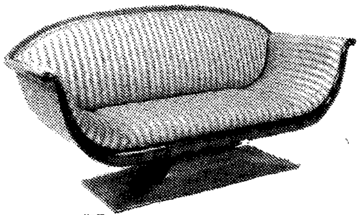

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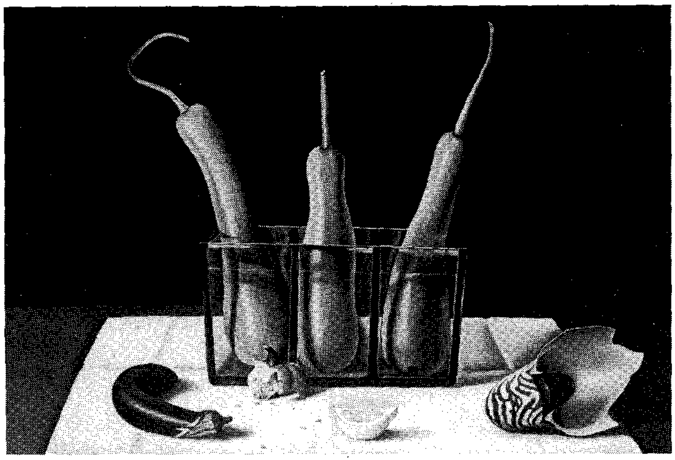

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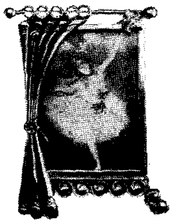

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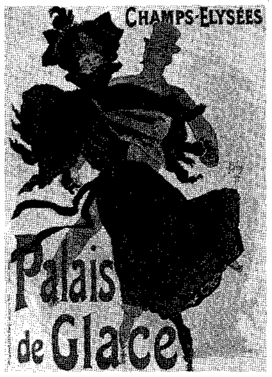

Jules Chéret, 1896

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HOW OLD CAN THE YOUNG GET?

"... Joanna Norland's *Mothers Have Nine Lives* is solid. *The Music of Andrew Lloyd Webber* can bust your eardrums a block away..."

ALTHOUGH THE **Young Playwrights Festival** is an excellent idea whose time has not gone, it has gone a bit sour. Whereas formerly, out of the annual fare of four short plays, two or three used to be good, lately only one can lay claim to any sort of distinction. Still, it is always of some interest to ascertain how young people perceive the world. Or, perhaps more properly, what they see through the window on the world called television.

DOLLS' HOUSE: *The cast of* Mothers Have Nine Lives.

This year, the only solid play is *Mothers Have Nine Lives,* by the Canadian Joanna Norland, a junior at Brown. What impresses us about Norland's work is the breadth of scope within such narrow compass, the keenness of observation in areas that must be remote from her own, and the ability to be wittily ironic and movingly direct without any audible cranking of motors or shifting of gears. The stories of these diverse yet equally concerned mothers are held together by the refrain of two little girls playing at motherhood, reality and games reflecting each other in a hall of mirrors that sometimes looks like a funhouse, but may just be a labyrinth of no return.

The big burden is on the three actresses playing three mothers each (hence, ironically, the nine lives), who should be extraordinarily incisive (big effects in short time) and versatile (immediate transformations without benefit of makeup). Jennie Moreau and Kim Yancey do well enough, but the astonishing performance (performances?) comes from Olga Merediz, an actress hitherto typecast to the point of instant yawn-inducing recall. Here, however, Miss Merediz establishes herself as flexible and diverse, possessing range and accuracy that could make a handgun famous and should do no less for an actress.

Where the production suffers is in the little girls, played by the not-so-little girls Erika Honda and Danielle Ferland, neither of whom is able to get to the poetic complexity at the heart of these mothers-to-be—though it may be, too, that Miss Norland has given them a shade less than what's needed to work with. Gloria Muzio has directed artfully, possibly contributing the trick of making actions overlap. But whosever it is, it works.

Robert Levy's *Mrs. Neuberger's Dead* is about as seamy as the maturest playwright could have managed, which, as compliments go, is as left-handed as they get. Jim, an unemployed young fellow so laid back he hardly gets out of bed, shares his ramshackle, painfully unpadded pad (even some of its essentials have been sold) with his girlfriend. Marah is an alcoholic just back from rehab, where, without shaking the old habit, she may have acquired a new one: lesbianism. Jim is not especially happy at her return, or at the appearance of a young Bible salesman who, after erroneously predicting the end of the world, moves—perhaps permanently—into Jim and Marah's already sagging bed, with special interest in Jim's side, thus giving Jim's sexual repertoire a chance to catch up with Marah's.

Such material requires powerful insight, compassion, or dialogue to redeem it, none of which Levy delivers. But the detachment with which he handles his ingredients—by whatever means he may have come by them—is, to put it mildly, disturbing. What fascinates here is the basic lethargy of the characters, and the way it can rouse itself to brazenness, provocation, or lust without giving off even a semblance of warmth. Neal Huff is a convincingly self-debilitated Jim, and Felicia Wilson strikes the right attitude of casual irresistibility as the predatory lesbian, Jackie. As Aaron, the Bible salesman, Seth Gilliam effectively exudes the sinister blandness that is the stock-in-trade of fringe cultists. Most interesting is the Marah of Margaret Welsh, a sexy young actress who knows just how to blend the irritating with the pathetic, the aggressor with the victim. Michael Mayer has directed with exactly the right amount of pictorialized entropy.

Terrance Jenkins's *Taking Control* would be a harrowing portrayal of the disintegration of a black blue-collar family if only it did not resemble so many of its predecessors so closely. Clinton Turner Davis, the director, was unable to elicit the kind of work from the basically competent actors that could rescue sinking characterizations with lifesaving performances. The fine Novella Nelson does what she can with an alcoholic tyrant of a grandmother, and Elain Graham comes close to salvaging the errant tramp of a mother; but Peter Jay Fernandez can do nothing with the underwritten part of the absentee father, and Bahni Turpin as Tarae, the beleaguered adolescent forced into premature womanhood, is not up to such a difficult yet stereotypically written part.

The P.C. Laundromat, by Aurorae Khoo, whom I assume to be a classmate of Joanna Norland's at Brown, is at the opposite end of the spectrum from Jenkins's play, but an identical failure. A stab at absurdist comedy wherein race relations are symbolically encapsulated in zany carryings-on at a surreal laundromat, it is all posture and no substance, and Richard Caliban, the director, was unable to put enough starch in it to make any part of it hold up. Incidentally, what are all these genitives doing in names? A playwright

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called Aurorae, a character called Tarae? Are we no longer naming children but declining them?

THE SUBJECT OF MOTHERS AND DAUGHTERS, so luminously handled in brief space by Miss Norland, is turned into a full-length alleged musical in **Cut the Ribbons,** and never has more been so staggeringly less. The idea of stringing together songs and calling it a revue—or, as here, still more preposterously, a musical *tout court*—has backfired even on such heavy guns as Maltby and Shire. Now, with lyrics by Mae Richard and music by Cheryl Hardwick, Mildred Kayden, and Nancy Ford, it never rises above harmless mediocrity. Unfortunately, when spread out over a couple of hours, even the best-intentioned mediocrity loses its harmlessness.

The show, whose numbers are connected by piped-in quotations from famous authors, although John Bartlett gets no credit as co-librettist, tries to hold together disjunct material by the flimsy ribbon of a common theme: not enough to make something basically disparate—and undistinguished—feel continuous. To be sure, it is nice to see Donna McKechnie working, no matter what she's doing, and Barbara Feldon, though not a singer, acts her songs rather well. But the wide-eyed and thin-voiced bimbo persona of Georgia Engel, unusable after the onset of middle age, should have been cut to ribbons long ago. What little direction there is was supplied by Sue Lawless, with Michael Hotopp's set contributing that second-best-nightclub-in-Podunk razzmatazz.

RADIO CITY MUSIC HALL PLAYS HOST FOR A fortnight to a traveling extravaganza called **The Music of Andrew Lloyd Webber,** and although I believe all five other words in the title, I have problems with "music." Granted that, amplified to Music Hall dimensions, all sound becomes dehumanized, what you get here is not music but technology. The word *blockbuster* acquires a new meaning: This stuff can bust your eardrums a block away, which is about the distance you're likely to be from the stage. Even so, the main drawback is the music of Lloyd Webber itself, which, without the benefit of a story to carry it along (though in a good musical it's vice versa), is sorry stuff. Michael Crawford brings enormous charm to his songs, and several others have good voices, but even Michael loses out to the miking. And to Andrew.

But seriously, folks. Why couldn't this enterprise, at least for New York City, have contained some numbers from *Jeeves,* which we never got over here? Or maybe a little foretaste of what's in store in *Sunset Boulevard*? But the same old Lloyd Webber just cannot hold a candle to the same old Gershwin or Coward or Rodgers or Porter or Weill. ■

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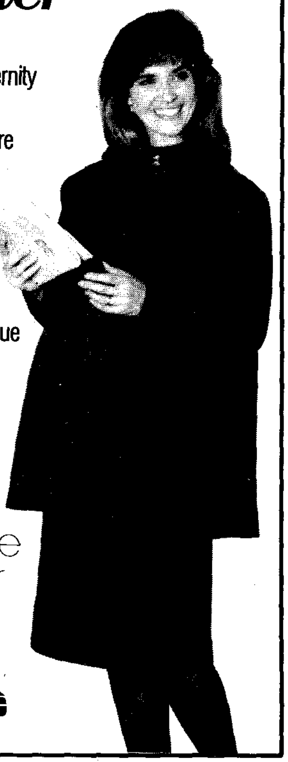
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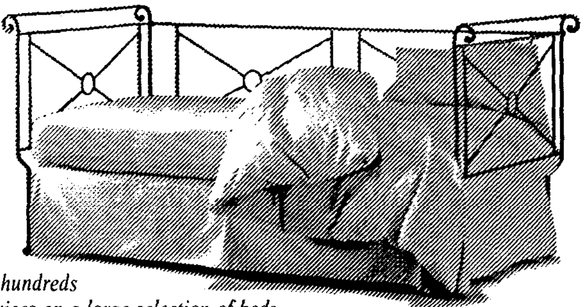

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THE 60TH STREET IL-MAKIAGE SALON IS offering $45-worth of its famous makeup at no charge to anyone who has a $75 full-face makeup lesson and application. A.E., M.C., V. accepted; no checks; all sales final; appointment suggested. *Il-Makiage, 107 E. 60th St. (593-2880); Mon. and Thurs. 8:30 a.m.–8 p.m., Tues. and Wed. till 7 p.m., Fri. till 5 p.m., and Sun. 10 a.m.–6 p.m.; through 10/31 (closed 9/28 and 10/7; will close at 1 p.m. on 10/6).*

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THIS SHOWROOM HAS SOME GREAT HOLIDAY gifts, such as watches, Elite Limoges giftware and dinnerware, and men's costume jewelry. For example, Daniel Mink cowboy watches with sterling-silver bezels and stamped leather bands, retail $295, here $75; Swiss Tourneau quartz watches for women, retail $150–$395, here $25; men's 18K-gold electroplated jewelry from Kreisler, such as money clips, retail $18.95, here $3; men's fashion bracelets, retail $34.95, here $5. Elite Limoges china giftware and dinnerware is sold in sets with free, bonus merchandise, such as 8 5-piece place settings of "Leticia" with a bonus of 8 matching dessert plates (retail value of bonus items is $240), retail $1,040, here $260; 8 5-piece place settings of "Dahlia" with a matching teapot, sugar bowl, and creamer bonus (retail value of bonus items is $220), retail $920, here $230. Checks accepted; no credit cards; all sales final. *Globemark Enterprises, Inc., 230 Fifth Ave., near 27th St., suite 1803 (725-3488); Mon.–Fri. 10 a.m.–5:30 p.m., Sat. 11 a.m.–4 p.m., and Sun. noon–4 p.m.; through 10/4.*

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BEAUTIFUL HAND-KNITTED SAMPLE SWEATers for women and some for men by designers Lee Anderson from New Zealand and Sigrid of Austria are at this showroom at wholesale prices. From Sigrid, in sizes S–XL, Austrian wool cardigans with appliquéd floral, Alpine, and other motifs are $145 each; from Lee Anderson, wool and wool-and-mohair-blend cardigans

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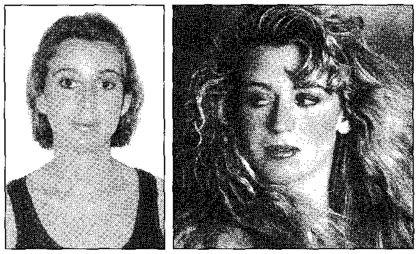

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HIS AND HERIZ

ALL RUGS ARE ON SALE HERE—NEW, OLD, antique—from all corners of the world. Antique and semi-antique rugs—most from Persia, Turkey, the Caucasus, Afghanistan, and China—are 10–20 percent off, including an antique Shiraz, 5 ft. by 6 ft., was $2,450, now $1,650; semi-antique Heriz, 7 ft. by 10 ft., was $8,500, now $7,000; one-of-a-kind new wool handmade folk-art rugs from Turkey, patterned with houses, people, children, and animals, were $1,999 for 5 ft. by 7 ft., now $1,750; new handmade wool rugs from India, Pakistan, and Turkey, such as an Isphahan, 8.5 ft. by 11.5 ft., was $3,950, now $2,500. New kilims (most from Turkey) are 15–20 percent off, and semi-antique and antique kilims from Persia, Turkey, and Afghanistan are 10–15 percent off, such as a Turkish rug, 7 ft. by 9 ft. 5 in., was $1,265, now $999; new wool handmade needlepoint rugs from China and handmade chain-stitch rugs from India are 15–25 percent off, such as a chain-stitch, 9 ft. 7 in. by 14 ft., was $2,999, now $1,899. M.C., V., checks accepted; delivery additional. *The Rug Warehouse, Inc., 220 W. 80th St., second floor (787-6665); Mon.–Wed. and Fri. and Sat. 10 a.m.–6 p.m., Thurs. till 8 p.m, and Sun. 11 a.m.–5 p.m., through 10/31 (closed 9/28 and 10/7; will close at 4 p.m. on 10/6).*

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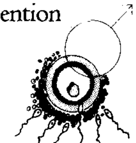

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MOVIES

THEATER GUIDE

COMPILED BY KATE O'HARA

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the other boroughs, alphabetically; and those elsewhere, by county. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—209 W. Houston St. (727-8110). #1—Through 10/6: *Together Alone* (1991). #2—9/25–10/1: *Detour* (1945); *Gun Crazy* (1949). 10/2–15: "Wajda." 10/2–3: *The Promised Land* (1974). 10/4: *Man of Marble* (1976). 10/5: *Without Anesthesia* (1978); *Landscape After Battle* (1970). 10/6–7: *Ashes and Diamonds* (1958); *Kanal* (1957). #3—*Brother's Keeper* (1992).

2. ESSEX—Grand St. at Essex St. (982-4455). *Single White Female.*

3. ANGELIKA FILM CENTER—18 W. Houston St. (995-2000). #1—*Enchanted April.* #2—*Light Sleeper.* #3—*Night on Earth.* #4—*Delicatessen.* #5—*Jumpin at the Boneyard.* #6—*The Living End.*

4. LE CINEMATOGRAPHE—15 Vandam St. (675-4680). #1—9/25–10/8: "Erotic Film Festival."

5. TRIBECA CINEMA—41 White St. (925-2570). #1—9/30–10/1: *Love and Death* (1975); *Annie Hall* (1978). 10/2–3: *The Decameron* (1972); *Entre Nous* (1984). 10/4: *Paison* (1946); *The Gospel According to St. Matthew* (1964). 10/5–6: *Point Break* (1991); *The Presidio* (1988).

6. WAVERLY—Sixth Ave. at W. 3rd St. (929-8037). #1—*Basic Instinct; Sneakers.* #2—*Laws of Gravity.* Opening 10/2: *Of Mice and Men.*

7. 8TH STREET PLAYHOUSE—8th St. east of Sixth Ave. (674-6515). 9/30–10/1: *Noises Off* (1992); *This Is My Life* (1992). 10/2–3: *Prospero's Books* (1991); *Edward II* (1991). 10/4–6: *Citizen Kane* (1941); *King Kong* (1933).

8. MOVIELAND 8TH STREET—8th St. east of University Pl. (477-6600). #1—*Husbands and Wives.* #2—*Innocent Blood.* #3—*The Last of the Mohicans.*

9. THEATRE 80—St. Marks Pl. bet. First and Second Aves. (254-7400). 9/30: *The Blue Gardenia* (1953); *The Woman in the Window* (1944). 10/1: *An American Werewolf in London* (1981); *Lost Boys* (1987). 10/2–3: *The Maltese Falcon* (1941); *Casablanca* (1943). 10/4: *Stage Fright* (1950); *Strangers on a Train* (1951). 10/5: *Scene of the Crime* (1986); *Vagabond* (1985). 10/6: *The Manchurian Candidate* (1962); *On the Beach* (1959).

10. LOEWS VILLAGE THEATRE VII—Third Ave. at 11th St. (982-0400). #1—*Blade Runner.* #2—*Singles.* #3—*Bob Roberts.* #4—*Mr. Saturday Night.* #5—*Blade Runner.* #6—*School Ties.* Opening 9/30: *Glengarry Glen Ross.* #7—*Mr. Saturday Night.* Opening 10/2: *Hero.*

11. VILLAGE EAST—Second Ave. at 12th St. (529-6799). #1—*Gas Food Lodging.* #2—*Captain Ron.* #3—*The Refrigerator.* #4—*The Player.* #5—*The Hairdresser's Husband.* #6—*London Kills Me.* Opening 10/2: *The Mighty Ducks.* #7—*Sarafina!*

12. CINEMA VILLAGE Third Ave.—Third Ave. bet. 12th–13th Sts. (505-7320). *Spike and Mike's Festival of Animation 1992.*

13. ART GREENWICH TWIN—Greenwich Ave. at 12th St. (929-3350). #1—*Storyville.* #2—*Honeymoon in Vegas.* Opening 10/2: *Mr. Baseball.*

14. CINEMA VILLAGE 12th St.—12th St. east of Fifth Ave. (924-3363). *Mistress.*

15. QUAD CINEMA—13th St. west of Fifth Ave. (255-8800). #1—*One False Move.* #2—*La Discrète.* #3—*The Tune.* #4—*Mediterraneo.*

14th–41st Streets

18. LOEWS 19TH STREET EAST—Broadway at 19th St. (260-8000). #1—*Honeymoon in Vegas; Hellraiser III: Hell on Earth.* #2—*Husbands and Wives.* #3—*Innocent Blood.* #4—*Captain Ron.* #5—*Husbands and Wives.* #6—*Unforgiven.*

19. CHELSEA—23rd St. bet. Seventh and Eighth Aves. (691-4744). #1—*Singles.* #2—*Sarafina!* #3—*School Ties.* #4—*The Last of the Mohicans.* #5—*The Last of the Mohicans.* #6—*Sneakers.* #7—*Glengarry Glen Ross.* Opening 10/2: *Mr. Baseball.* #8—*Mr. Saturday Night.* Opening 10/2: *Of Mice and Men.* #9—*Mr. Saturday Night.* Opening 10/2: *Hero.*

20. 23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves. (989-0060). #1—*Wind.* Opening 10/2: *The Mighty Ducks.* #2—*Raising Cain.* #3—*Single White Female.*

21. GRAMERCY—23rd St. at Lexington Ave. (475-1660). *Raise the Red Lantern.*

22. BAY CINEMA—Second Ave. at 31st St. (679-0160). *Mr. Saturday Night.*

24. LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave. (532-5544). #1—*Innocent Blood.* #2—*School Ties.* Opening 10/2: *Mr. Baseball.* #3—*Honeymoon in Vegas.* Opening 10/2: *Hero.*

25. 34TH STREET EAST—34th St. at Second Ave. (683-0255). *Sneakers.*

26. MURRAY HILL CINEMAS—34th St. west of 3rd Ave. (689-6548). #1—*Captain Ron.* #2—*Sarafina!* #3—*Hellraiser III: Hell on Earth.* Opening 10/2: *Of Mice and Men.* #4—*Light Sleeper.* Opening 10/2: *The Mighty Ducks.*

42nd–60th Streets

31. NATIONAL TWIN—Broadway bet. 43rd–44th Sts. (869-0950). #1—*The Last of the Mohicans.* #2—*Sneakers.* Opening 10/2: *Mr. Baseball.*

32. LOEWS ASTOR PLAZA—44th St. west of Broadway. (869-8340). *Pet Sematary Two.*

33. CRITERION CENTER—Broadway bet. 44th–45th Sts. (354-0900). #1—*Innocent Blood.* #2—*Hellraiser III: Hell on Earth.* #3—*Singles.* #4—*Unforgiven.* #5—*Wind.* #6—*Basic Instinct.* #7—*Rapid Fire.*

34. EMBASSY 1—Broadway bet. 46th–47th Sts. (302-0494). *Sarafina!* Opening 10/2: *Hero.*

36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts. (730-7262). *Captain Ron.* **EMBASSY 3—***Boomerang.* **EMBASSY 4—***Honeymoon in Vegas.*

38. WORLDWIDE CINEMAS—49th–50th Sts. bet. 8th and 9th Aves. (246-1583). #1—*The Last of the Mohicans.* #2—*Sneakers.* #3—*Death Becomes Her.* #4—*Double Edge.* #5—*Light Sleeper.* #6—*Single White Female.* Opening 10/2: *Mr. Baseball.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *School Ties.* Opening 10/2: *The Mighty Ducks.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *Mr. Saturday Night.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). Through 10/1: *Basic Instinct.* Opening 10/2: *Double Edge.*

43. CARNEGIE HALL CINEMA—Seventh Ave. at 57th St. (265-2520). #1—*Jumpin at the Boneyard.* #2—*Storyville.* Opening 10/2: *Of Mice and Men.*

44. SUTTON—57th St. east of Third Ave. (759-1411). #1—*Sarafina!* #2—*Sarafina!* Opening 10/2: *The Mighty Ducks.*

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (307-7856). *Honeymoon in Vegas.*

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *Single White Female.*

48. CROWN GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *The Last of the Mohicans.*

49. PLAZA—58th St. east of Madison Ave. (355-3320). *Mediterraneo.*

50. LOEWS FINE ARTS—58th St. west of Fifth Ave. (980-5656). *Howards End.*

51. 59th STREET EAST—59th St. west of Second Ave. (759-4630). *Death Becomes Her.*

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*Unforgiven.* #2—*Hellraiser III: Hell on Earth.*

53. BARONET—Third Ave. at 59th St. (355-1663). *Glengarry Glen Ross.* **CORONET—***Sneakers.* Opening 10/2: *Hero.*

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *The Player.*

55. CINEMA I—Third Ave. at 60th St. (753-6022). *Bob Roberts.* **CINEMA II—***Captain Ron.* **CINEMA THIRD AVE.—***Gas Food Lodging.*

61st Street and Above, East Side

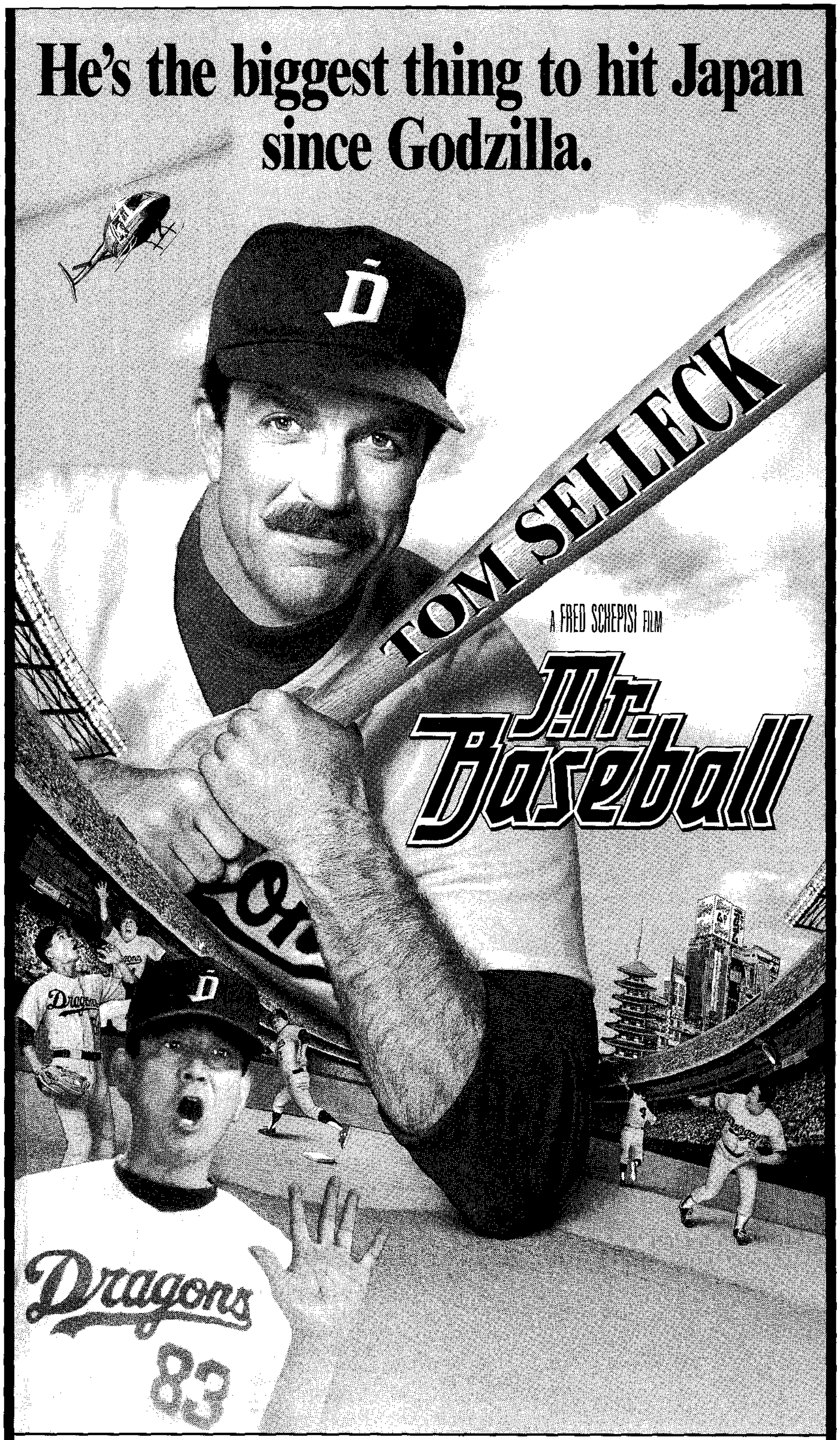
58. ART EAST CINEMA—First Ave. at 61st St. (644-1111). *La Discrète.*

59. FIRST & 62ND ST. CINEMA—62nd St. Bet. First and York Aves. (752-4600). #1—*Honeymoon in Vegas.* #2—*Storyville.* #3—*Twin Peaks: Fire Walk With Me.* #4—*Single White Female.* #5—*Raising Cain.* Opening 10/2: *Mr. Baseball.* #6—*The Player.* Opening 10/2: *Of Mice and Men.*

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*Wind.* #2—*Innocent Blood.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *Husbands and Wives.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*Mr. Saturday Night.* #2—*Singles.*



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MOVIES

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *Enchanted April.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *School Ties.*

65. UA EAST—First Ave. at 85th St. (249-5100). *Hellraiser III: Hell on Earth.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*Single White Female.* #2—*Sarafina!*

67. LOEWS ORPHEUM—Third Ave. at 86th St. (876-2400). #1—*Mr. Saturday Night.* #2—*Captain Ron.* #3—*Husbands and Wives.* #4—*Mr. Saturday Night.* #5—*Innocent Blood.* Opening 10/2: *Of Mice and Men.* #6—*Singles.* Opening 9/30: *Glengarry Glen Ross.* #7—*Husbands and Wives.* Opening 10/2: *The Mighty Ducks.*

68. 86TH STREET—86th St. west of Lex. Ave. (534-1880). #1—*Sneakers.* Opening 10/2: *Mr. Baseball.* #2—*Honeymoon in Vegas.* Opening 10/2: *Hero.*

61st Street and Above, West Side

79. LOEWS COLUMBUS CIRCLE—Broadway at 61st St. (247-5070). *Bob Roberts.*

80. CINEPLEX ODEON 62nd AND BROADWAY—62nd St. at Broadway (265-7466). *Mr. Saturday Night.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*A Brief History of Time.* #2—*Danzon.* #3—*Swoon.*

83. REGENCY—Broadway bet. 67th–68th Sts. (724-3700). *The Last of the Mohicans.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*Sarafina!* #2—*Singles.* #3—*Enchanted April.* #4—*Husbands and Wives.* #5—*Innocent Blood.* #6—*School Ties.* Opening 10/2: *Hero.*

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—*Single White Female.* #2—*Honeymoon in Vegas.*

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—*Unforgiven.* #2—*Hellraiser III: Hell on Earth.* Opening 10/2: *The Mighty Ducks.*

91. NOVA—Broadway bet. 147th–148th Sts. (862-5728). #1—*Sarafina!* #2—*Innocent Blood.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF THE MOVING IMAGE—35th Ave. at 36th St., Astoria (718-784-0077). $5; senior citizens $4; students and children $2.50; members free. Through 1/24/93: "The Living Room Candidate: A History of Presidential Campaigns on Television 1952–1992."

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. (769-5305). 9/26–10/4: "The 1992 Margaret Mead Film Festival." A showcase for ethnographic documentaries on Western and non-Western cultures. Includes *Shayna Maydels: Orthodox Jewish Teenage Girls, Margaret Mead: A Portrait of a Friend,* and *Summerhill at 70.* Tickets are $40 in advance and $10 day of the film (769-5305).

ANTHOLOGY FILM ARCHIVES—32 Second Ave. at 2nd St. (505-5181). $6; students and senior citizens $5; members $4. 9/19–10/11: "In and Around Fluxus: A Festival of Fluxfilms, Fluxloops, Fluxslides and Environments." 10/3: *Flux-Slides.* 10/3: *Flux-Loops.* 10/4: *Miracle in Milan* (1950), dir. Vittorio De Sica. 10/4: *The Rise of Louis XIV* (1965), dir. Roberto Rossellini. 10/10: *Addenda to Fluxus, Program #3.* 10/10: *Fluxus History: Four Videos by Larry Miller.* 10/10: *Addenda to Fluxus: Program #4.* 10/11: *George Maciunas-Four Videos by Larry Miller.* 10/11: *Films by Rob Watts.*

THE FILM SOCIETY OF LINCOLN CENTER—The Walter Reade Theater, 165 W. 65th St., plaza level (875-5600). 9/25–10/11: "30th New York Film Festival." See separate listing below for details. 9/26–10/3: "Master of Shadows: A Tribute to Gabriel Figueroa." 10/1: *The Night of the Iguana* (1964), dir. John Huston. 10/2: *The Young One/La Joven* (1960), dir. Luis Buñuel. 10/3: *Macario* (1959), dir. Roberto Gavaldón. 10/4–10: "International Video Art."

FILMS CHARAS—Community and Cultural Center, 360 E. 10th St. (982-0627). Nonmembers $4; members $2. All programs start at 8. 9/29: *Don't Look Back* (1967), dir. D.A. Pennebaker; "A Tribute to Harry Smith."

MOVIES

JOSEPH PAPP PUBLIC THEATER—425 Lafayette St. (598-7171). $6; senior citizens and students $5. Call for showtimes. 9/18–30: "The Films of Losange." 9/27, 29: *Lettres D'Amour Du Somalie* (1982); *Tricheurs* (1983). 9/30: "The Shorts of Losange." 9/30: *Paris Vu Par...*(1965). 10/2–15: *Wrong Move* (1975), dir. Wim Wenders. 10/2–15: *Macbeth* (1948), dir. Orson Welles.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9480). Free with museum admission. Ongoing series: "Cannes 45 Years: Festival International du Film." 9/27, 29: *East of Eden* (1955), dir. Elia Kazan. 9/28, 29: *Smithereens* (1982), dir. Susan Seidelman. 9/28, 29: *Insiang* (1978), dir. Lino Brocka. 10/1, 3: *Wages of Fear* (1953), dir. Henri-Georges Clouzot. 10/1, 2: *The Birds* (1963), dir. Alfred Hitchcock. 10/2, 4: *Three Brothers* (1981), dir. Francesco Rosi. 10/3, 4: *Forest of the Hanged* (1965), dir. Liviu Ciulei. 10/6: *Wise Blood* (1979), dir. John Huston; *Five Easy Pieces* (1970), dir. Bob Rafelson.

THE MUSEUM OF TELEVISION AND RADIO (formerly the Museum of Broadcasting)—25 W. 52nd St. (621-6600). $5; students $4; under 13 and senior citizens $3. Through 10/11: "Olivier on Television." Through 10/4: "Jim Henson's World of Television."

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $6; members and students $4; senior citizens $4; under sixteen $2.50. Cinema #1: 9/18–10/1: *Howards End* (1992), dir. James Ivory. 10/2–4, 9–19: "Italian Film Festival." 10/5–8: *Night on Earth* (1991), dir. Jim Jarmusch. Cinema #2: 9/1–8: *A Tale of Springtime* (1990), dir. Eric Rohmer.

NEW YORK FILM FESTIVAL—Alice Tully Hall, Lincoln Center, Broadway at 65th St. (362-1911). 9/25–10/11. Tickets $7–$10; opening and closing night $15–$20; available in advance at box office. "30th New York Film Festival." 9/27–28: *Autumn Moon* (Hong Kong/1992). 9/28–29: *Benny's Video* (*Austria/1992), dir. Michael Haneke*. 9/29–30: *Leolo* (Canada/1992), dir. Jean-Claude Lauzon. 9/30: *Lumumba: Death of a Prophet* (Germany/Switzerland/1991), dir. Raoul Peck; *Allah Tantou* (Guinea/France/1991), dir. David Achkar. 10/1, 3: *Dream of Light* (Spain/1992). 10/1, 3: *The Oak* (Rumania/France/1992), dir. Lucian Pintilie. 10/2, 4: *The Story of Qiu Ju* (China/1992), dir. Zhang Yimou. 10/2, 4: *A Tale of Winter* (France/1992), dir. Eric Rohmer. 10/3: *Stone* (Russia/1992), dir. Alexander Sokurov. 10/3, 4: *Hyenas* (Senegal/Switzerland/France/1992), dir. Djibril Diop Mambety. 10/3–4: *In the Soup* (USA/1992), dir. Alexandre Rockwell. 10/5–6: *La Sentinelle* (France/1992), dir. Mathias Barillet. 10/5: "Avante-Garde Visions." Including *Side/Walk/Shuttle* (USA/1992), dir. Ernie Gehr; *John Five* (USA/1992), dir. James Herbert; *Short Fuse* (USA/1992), dir. Warren Sonbert. 10/6–7: *Les Amants Du Pont Neuf* (France/1991), dir. Leos Carax. 10/7, 10: *Careful* (Canada/1992), dir. Guy Maddin. 10/8: *Idiot* (India/1992), dir. Mani Kaul. 10/8, 10: *Zebrahead* (USA/1992), dir. Anthony Drazen. 10/9–10: *Man Bites Dog* (Belgium/1992), dir. Rémy Belvaux. 10/9–10: *La Vie de Boheme* (Finland-/France/1992), dir. Aki Kaurismäki. 10/10: *Delivered Vacant* (USA/1992), dir. Nora Jacobson. 10/11: *Night and the City* (USA/1992), dir. Irwin Winkler.

QUEENS MUSEUM OF ART—N.Y.C. Bldg., Flushing Meadow–Corona Park, Queens (718-592-2405). Free with museum admission. Saturdays at 2. "Fragile Ecologies." 10/3: *The Plow that Broke the Plains* (1936); *The Adirondacks* (1987).

WHITNEY MUSEUM OF AMERICAN ART—945 Madison Ave. at 75th St. (570-0537/3600). Free with museum admission. Closed Mondays. Ongoing series: Through 10/18: "Trans-Voices." Specially commissioned works from French and American audio, video, and visual artists that address a changing world order.

BRONX

150. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Innocent Blood*. #2—*Sarafina!* #3—*Hellraiser III; Captain Ron*.

152. BAY PLAZA—2210 Bartow Ave. (320-3020). #1—*Sarafina!* #2—*The Last of the Mohicans*. #3—*Mr. Saturday Night*. #4—*Single White Female*. #5—*Hellraiser III: Hell on Earth*. #6—*Sneakers*. #7—*Innocent Blood*. #8—*Singles*. #9—*Husbands and Wives*.

155. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—Through 10/1: *Singles*. Beg.

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10/2: *Hero.* #2—*Innocent Blood.* #3—*Sneakers.* #4—*The Last of the Mohicans.*

157. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*Innocent Blood.* #2—*Sarafina!* #3—*The Last of the Mohicans.* #4—*Hellraiser III: Hell on Earth.*

158. CONCOURSE PLAZA—E. 161th St. nr. Grand Concourse (588-8800). #1—*The Last of the Mohicans.* #2—*Sarafina!* #3—*Innocent Blood.* #4—*Mr. Saturday Night.* #5—*Captain Ron.* #6—*Sneakers.* #7—*Hellraiser III: Hell on Earth.* #8—*Pet Sematary Two; Single White Female.* #9—*3 Ninjas; Rapid Fire.* #10—*Honey, I Blew Up the Kid; Husbands and Wives; Singles.*

160. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9037). #1—*The Last of the Mohicans.* #2—*Sarafina!* #3—*Innocent Blood.* #4—*Mr. Saturday Night.* #5—*Captain Ron.* #6—*Husbands and Wives.* #7—*School Ties.* #8—*Singles.* #9—*Sneakers.* #10—*Hellraiser III: Hell on Earth.* #11—*Pet Sematary Two; Rapid Fire.* #12—*Unforgiven.* #13—*3 Ninjas; Death Becomes Her.* #14—*Honey, I Blew Up the Kid; Single White Female.*

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*Mr. Saturday Night.* #2—*Mr. Saturday Night.* #3—*Captain Ron.* #4—*Sneakers.* #5—*School Ties.* #6—*Husbands and Wives.* #7—*Single White Female.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*Single White Female.* #2—*Pet Sematary Two; Where the Day Takes You.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Innocent Blood.* #2—*Sarafina!* #3—*Sneakers.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Bob Roberts.* #2—*Mr. Saturday Night.* #3—*The Last of the Mohicans.* #4—*Husbands and Wives.* #5—*Singles.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*Innocent Blood.* #2—*Single White Female; Hellraiser III: Hell on Earth.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*The Last of the Mohicans.* #2—*Innocent Blood.* #3—*Sarafina!* #4—*Hellraiser III: Hell on Earth.* #5—*Singles.*

211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*Innocent Blood.* #2—*Hellraiser III: Hell on Earth.* #3—*Sarafina!* #4—*The Last of the Mohicans.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*Sneakers.* #2—*Hellraiser III: Hell on Earth.* #3—*Sarafina!* #4—*The Last of the Mohicans.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*Mr. Saturday Night.* #2—*Innocent Blood.* #3—*Singles.* #4—*Husbands and Wives.* #5—*Single White Female.*

215. LOEWS GEORGETOWN—Ralph Ave. at Ave. K (763-3000). #1—*School Ties.* #2—*Captain Ron.*

216. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*School Ties.* #2—*Captain Ron.* #3—*Innocent Blood.*

217. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Singles.* #2—*Mr. Saturday Night.* #3—*The Last of the Mohicans.* #4—*Husbands and Wives.*

218. METROPOLITAN—392 Fulton St. (858-8580). #1—*Innocent Blood.* #2—*The Last of the Mohicans.* #3—*Single White Female; Hellraiser III: Hell on Earth.* #4—*Sarafina!*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*Singles.* #2—*The Last of the Mohicans.* #3—Through 10/1: *Sneakers.* Beg. 10/2: *Mr. Baseball.* #4—*Innocent Blood.* #5—*Husbands and Wives.* #6—*School Ties.* #7—*Mr. Saturday Night.* #8—Through 10/1: *Single White Female; Honeymoon in Vegas.* Beg. 10/2: *Hero.* #9—Through 10/1: *Captain Ron.* Beg. 10/2: *The Mighty Ducks.*

220. PLAZA TWIN—Flatbush Ave. nr. 8th Ave. (636-0170). #1—*Husbands and Wives.* #2—*Sneakers.*

221. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—*Mr. Saturday Night.* #2—*The Last of the Mohicans.* #3—*Sarafina!* #4—*Captain Ron.* #5—*Singles; Sneakers.*

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*Sarafina!* #2—*Captain Ron.* #3—*Hellraiser III: Hell on Earth.* #4—*Rapid Fire.* #5—*Innocent Blood.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—*Sarafina!* #2—*The Last of the Mohicans.* #3—*Singles.* #4—*Innocent Blood.* #5—Through 10/1: *Sneakers.* Beg. 10/2: *Mr. Baseball.* #6—Through 10/1: *Hellraiser III; Single White Female.* Beg. 10/2: *Hero.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*Innocent Blood.* #2—*Captain Ron.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*The Last of the Mohicans.* #2—*Mr. Saturday Night.* #3—*Husbands and Wives.* #4—*School Ties.*

303. CORONA—PLAZA—(639-7722). #1—*Innocent Blood; Hellraiser III: Hell on Earth.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*The Last of the Mohicans.* #2—*Mr. Saturday Night.* #3—*Sneakers.* #4—*Sarafina!* #5—*Husbands and Wives.* #6—*School Ties.* #7—Through 10/1: *Single White Female; Honeymoon in Vegas.* Beg. 10/2: *Hero.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*Sarafina!* #2—*Pet Sematary Two; 3 Ninjas.* #3—*Captain Ron.* #4—*Hellraiser III: Hell on Earth.*

306. FLUSHING—MAIN STREET—(268-3636). #1—*Innocent Blood.* #2—*Mr. Saturday Night.* #3—*Captain Ron.* #4—*Singles.*

307. FLUSHING—UA QUARTET—(359-6777). #1—Through 10/1: *Hellraiser III: Hell on Earth.* Beg. 10/2: *Mr. Baseball.* #2—*Singles.* #3—*Sneakers.* #4—Through 10/1: *Honeymoon in Vegas; Wind.* Beg. 10/2: *Hero.*

308. FLUSHING—UTOPIA—(454-2323). #1—*Mr. Saturday Night.* #2—*Sneakers.*

309. FOREST HILLS—CINEMART—(261-2244). #1—*Captain Ron.* #2—*Sarafina!*

310. FOREST HILLS—CONTINENTAL—(544-1020). #1—Through 10/1: *Unforgiven.* Beg. 10/2: *Sneakers.* #2—*Innocent Blood.* #3—*The Last of the Mohicans.*

311. FOREST HILLS—FOREST HILLS—(261-7866). #1—*Husbands and Wives.* #2—Through 10/1: *Sister Act.* Beg. 10/2: *Glengarry Glen Ross.*

312. FOREST HILLS—LOEWS TRYLON—(459-8944). *School Ties.*

313. FOREST HILLS—MIDWAY—(261-8572). #1—*Mr. Saturday Night.* #2—Through 10/1: *Sneakers.* Beg. 10/2: *Mr. Baseball.* #3—*Singles.* #4—Through 10/1: *Honeymoon in Vegas.* Beg. 10/2: *Hero.*

314. FRESH MEADOWS—CINEMA 5—(357-9100). #1—*Wind; Honeymoon in Vegas.* #2—*Sarafina!* #3—*Singles.* #4—*Hellraiser III: Hell on Earth.* #5—*Bob Roberts.*

315. FRESH MEADOWS—MEADOWS—(454-6800). #1—*Singles.* #2—*Sneakers.* #3—*School Ties.* #4—*The Last of the Mohicans.* #5—*Husbands and Wives.* #6—*Mr. Saturday Night.* #7—*Mr. Saturday Night.*

316. JACKSON HEIGHTS—COLONY—(478-6777). #1—*Sarafina!* #2—*Singles; Sneakers.*

317. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*Innocent Blood.* #2—*Hellraiser III: Hell on Earth.* #3—*Captain Ron.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—*Hellraiser III: Hell on Earth.* #2—*Sarafina!* #3—*Innocent Blood.*

319. OZONE PARK—CROSSBAY II—(641-5330). #1—*Mr. Saturday Night.* #2—*The Last of the Mohicans.* #3—*Husbands and Wives.* #4—Through 10/1: *Captain Ron.* Beg. 10/2: *Mr. Baseball.* #5—Through 10/1: *Sneakers.* Beg. 10/2: *The Mighty Ducks.* #6—*Singles.* #7—Through 10/1: *Single White Female; Honeymoon in Vegas.* Beg. 10/2: *Hero.*

320. REGO PARK—DRAKE—(457-4002). *Single White Female; A League of Their Own.*

321. FLORAL PARK—NORTH SHORE TOWERS—(229-7702). #1—*Honeymoon in Vegas; Enchanted April.*

322. SUNNYSIDE—CENTER—(784-3050). #1—*Captain Ron.* #2—*The Last of the Mohicans.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*Captain Ron.* #2—*Bob Roberts.*

401. NEW DORP—HYLAN—(351-6601). #1—*Sneakers.* #2—*Pinocchio; Mr. Saturday Night.*

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*Singles.* #2—*Husbands and Wives.* #3—*Innocent Blood.* #4—*Mr. Saturday Night.* #5—*The Last of the Mohicans.* #6—*Sneakers.* #7—Through 10/1: *Honeymoon in Vegas.* Beg. 10/2: *Hero.* #8—Through 10/1: *School Ties.* Beg. 10/2: *Glengarry Glen Ross.* #9—Through 10/1: *Hellraiser III; Single White Female.* Beg. 10/2: *Mr. Baseball.* #10—*Sarafina!*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—*Husbands and Wives.* #2—*The Last of the Mohicans.*

501. BELLMORE—MOVIES—(783-7200). *Honeymoon in Vegas.*

502. BETHPAGE—MID-ISLAND—(796-7500). *Unforgiven.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*The Last of the Mohicans.* #2—*Mr. Saturday Night.* #3—*Singles.* #4—*Sneakers.* #5—*Innocent Blood.* #6—Through 10/1: *Single White Female.* Beg. 10/2: *Hero.*

504. FRANKLIN SQUARE—FRANKLIN—(775-3257). #1—*The Last of the Mohicans.* #2—*Captain Ron.* #3—*Mr. Saturday Night.* #4—*Sneakers.*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*The Last of the Mohicans.* #2—*Mr. Saturday Night.* #3—*Sarafina!* #4—*School Ties.* #5—*Singles.* #6—*Husbands and Wives.* #7—*Sneakers.* #8—*Innocent Blood.*

506. GLEN COVE—GLEN COVE—(671-6668). #1—*Captain Ron.* #2—*Sneakers.* #3—*Singles.* #4—*Honeymoon in Vegas; Wind.* #5—*Mr. Saturday Night.* #6—*The Last of the Mohicans.*

507. GREAT NECK—SQUIRE—(466-2020). #1—*Singles.* #2—*Mr. Saturday Night.* #3—*Sneakers.*

509. HICKSVILLE—HICKSVILLE—(931-6085). #1—*Sneakers.* #2—*Honeymoon in Vegas.*

510. LAWRENCE—LAWRENCE—(371-0203). #1—*Captain Ron.* #2—*Innocent Blood.* #3—*Sarafina!*

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—*3 Ninjas; Buffy the Vampire Slayer.* #2—*Sister Act; Enchanted April; Stay Tuned; Honey, I Blew Up the Kid.*

512. LEVITTOWN—LOEWS NASSAU SIX—(731-5400). #1—*Husbands and Wives.* #2—*Bob Roberts.* #3—*Captain Ron.* #4—*School Ties.* #5—*Honeymoon in Vegas.* #6—*Sarafina!*

513. LONG BEACH—PARK AVENUE—(432-0576). #1—*Mr. Saturday Night.* #2—*Captain Ron.*

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514. LYNBROOK—LYNBROOK—(593-1033). #1—*Husbands and Wives.* #2—*The Last of the Mohicans.* #3—*Innocent Blood.* #4—*Sarafina!* #5—*Captain Ron.* #6—Through 10/1: *Wind.* Beg. 10/2: *Glengarry Glen Ross.*

515. MALVERNE—TWIN—(599-6966). #1—*Single White Female; Unforgiven.* #2—*3 Ninjas; Sister Act.*

516. MANHASSET—MANHASSET—(627-7887). #1—*Husbands and Wives.* #2—*School Ties.* #3—*The Last of the Mohicans.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*The Last of the Mohicans.* #2—*Mr. Saturday Night.* #3—Through 10/1: *Singles.* Beg. 10/2: *Mr. Baseball.* #4—*Innocent Blood.* #5—Through 10/1: *Captain Ron.* Beg. 10/2: *The Mighty Ducks.* #6—Through 10/1: *Honeymoon in Vegas.* Beg. 10/2: *Hero.* #7—*Husbands and Wives.* #8—*Sarafina!* #9—*Sneakers.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*Mr. Saturday Night.* #2—*Singles.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*Sister Act.* #2—*Honeymoon in Vegas; Enchanted April.*

522. PORT WASHINGTON—MOVIES—(944-6200). #1—*Bob Roberts.* #2—*Mr. Saturday Night.* #3—*Howards End.* #4—*Wind.* #5—*Captain Ron.* #6—*Singles.* #7—*A League of Their Own; Sister Act.*

523. SOUNDVIEW CINEMAS—(944-3900). #1—*Sneakers.* #2—*Unforgiven.* #3—*Honeymoon in Vegas.* #4—*Enchanted April.* #5—*Sarafina!* #6—*Innocent Blood.*

524. ROCKVILLE CENTRE—FANTASY—(764-8000). #1—*Bob Roberts.* #2—*Sneakers.* #3—*Mr. Saturday Night.* #4—*Mr. Saturday Night.* #5—*School Ties.*

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*Singles.* #2—*Honeymoon in Vegas.*

526. ROSLYN—ROSLYN—(621-8488). #1—*Honeymoon in Vegas.* #2—*Mr. Saturday Night.*

527. SYOSSET—SYOSSET TRIPLEX—(921-5810). #1—*Husbands and Wives.* #2—*Singles.* #3—*Mr. Saturday Night.*

528. SYOSSET—UA CINEMA 150—(364-0700). *The Last of the Mohicans.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*The Last of the Mohicans.* #2—*Sarafina!* #3—*Innocent Blood.* #4—*Captain Ron.* #5—*Singles.* #6—*Sneakers.* #7—*Hellraiser III; Pet Sematary Two.* #8—*Boomerang.* #9—*Single White Female.* #10—*Mo' Money.* #11—*Bebe's Kids; Unforgiven.* #12—*3 Ninjas; Unlawful Entry; Rapid Fire.* #13—*Sister Act; Honey, I Blew Up the Kid.*

532. WESTBURY—DRIVE-IN—(334-3400). #1—Through 10/1: *Singles.* Beg. 10/2: *Mr. Baseball.* #2—*Innocent Blood.* #3—*The Last of the Mohicans.*

533. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*Mr. Saturday Night.* #2—*Husbands and Wives.* #3—*School Ties.* #4—*Honeymoon in Vegas.* #5—*A Stranger Among Us.* #6—*Bob Roberts.*

534. WESTBURY—WESTBURY—(333-1911). #1—*A Brief History of Time.* #2—*School Ties.*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—Through 10/1: *Wind.* Beg. 10/2: *Hero.* #2—*Husbands and Wives.* #3—*The Last of the Mohicans.*

601. BABYLON—SOUTH BAY—(587-7676). #1—*School Ties.* #2—*Innocent Blood; Captain Ron.* #3—*Honeymoon in Vegas; Sneakers.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Mr. Saturday Night.* #2—*Singles.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*The Last of the Mohicans.* #2—*Innocent Blood.* #3—*Sarafina!* #4—*Mr. Saturday Night.* #5—*Captain Ron.* #6—*Husbands and Wives.* #7—*Singles.* #8—*School Ties.* #9—*Sneakers.* #10—*Hellraiser III: Hell on Earth.* #11—*Pet Sematary Two.* #12—*Honeymoon in Vegas.* #13—*Sister Act.* #14—*Honey, I Blew Up the Kid; Single White Female.* #15—*3 Ninjas; Unforgiven.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*The Last of the Mohicans.* #2—*Sarafina!* #3—*Innocent Blood.* #4—*Mr. Saturday Night.* #5—*Captain Ron.* #6—*Husbands and Wives.* #7—*School Ties.* #8—*Singles.* #9—*Sneakers.* #10—*Hellraiser III: Hell on Earth.* #11—*Bob Roberts.* #12—*Honeymoon in Vegas.* #13—*A League of Their Own.* #14—*3 Ninjas.* #15—*Single White Female.* #16—*Honeymoon in Vegas.* #17—*Unforgiven.*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*The Last of the Mohicans.* #2—*Mr. Saturday Night.* #3—*Husbands and Wives.* #4—Through 10/1: *Singles.* Beg. 10/2: *Mr. Baseball.* #5—*Sneakers.* #6—*Innocent Blood.* #7—*School Ties.* #8—*Captain Ron.* #9—Through 10/1: *Honeymoon in Vegas.* Beg. 10/2: *The Mighty Ducks.* #10—Through 10/1: *Wind.* Beg. 10/2: *Hero.*

611. CORAM—PINE—(698-6442). #1—*A League of Their Own.* #2—*Sister Act.* #3—*Single White Female.* #4—*Captain Ron.*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*Mr. Saturday Night.* #2—*The Last of the Mohicans.* #3—*Husbands and Wives.* #4—Through 10/1: *Sneakers.* Beg. 10/2: *Glengarry Glen Ross.* #5—*School Ties.*

613. ELWOOD—ELWOOD—(499-7800). #1—*Captain Ron.* #2—*Sarafina!*

616. HUNTINGTON—SHORE—(421-5200). #1—*Husbands and Wives.* #2—*The Last of the Mohicans.* #3—*School Ties.* #4—*Honeymoon in Vegas.*

617. HUNTINGTON STATION—WHITMAN—(423-1300). *Sneakers.*

618. ISLIP—ISLIP—(581-5200). #1—*Sneakers.* #2—*Hellraiser III; A League of Their Own.* #3—*The Last of the Mohicans.*

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). #1—*Singles.* #2—*Honeymoon in Vegas.* #3—*Sneakers.* #4—*Mr. Saturday Night.*

620. LINDENHURST—LINDENHURST—(957-5400). Through 10/1: *Unlawful Entry.* Beg. 10/2: *A League of Their Own.*

621. MATTITUCK—MATTITUCK—(298-4405). #1—*Innocent Blood.* #2—*Captain Ron.* #3—*Singles.* #4—*The Last of the Mohicans.* #5—*Sneakers.* #6—*Hellraiser III; Enchanted April.* #7—*Wind; Honeymoon in Vegas.* #8—*Single White Female.*

623. NORTHPORT—NORTHPORT—(261-8600). Through 10/1: *Unlawful Entry.* Beg. 10/2: *A League of Their Own.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—*Sarafina!* #2—*The Last of the Mohicans.* #3—*Innocent Blood.* #4—*Mr. Saturday Night.* #5—*School Ties.* #6—*Captain Ron.* #7—*Husbands and Wives.* #8—*Honeymoon in Vegas.* #9—Through 10/1: *Enchanted April.* Beg. 10/2: *The Mighty Ducks.* #10—*Sneakers.* #11—Through 10/1: *Singles.* Beg. 10/2: *Glengarry Glen Ross.* #12—Through 10/1: *Wind.* Beg. 10/2: *Mr. Baseball.* #13—Through 10/1: *Single White Female.* Beg. 10/2: *Hero.*

627. PORT JEFFERSON—TWIN—(928-6555). #1—*Singles.* #2—*Mr. Saturday Night.*

630. SAG HARBOR—SAG HARBOR—(725-0010). *Mistress.*

632. SAYVILLE—SAYVILLE CINEMAS—(589-0040). #1—*Captain Ron.* #2—*Mr. Saturday Night.* #3—*Singles.*

633. SMITHTOWN—SMITHTOWN—(265-1551). Through 10/1: *Unlawful Entry.* Beg. 10/2: *A League of Their Own.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*Sarafina!* #2—*Bob Roberts.* #3—Through 10/1: *Singles.* Beg. 10/2: *The Mighty Ducks.* #4—Through 10/1: *Captain Ron.* Beg. 10/2: *Mr. Baseball.* #5—Through 10/1: *Wind.* Beg. 10/2: *Innocent Blood.*

635. STONY BROOK—LOEWS—(751-2300). #1—*School Ties.* #2—*Husbands and Wives.* #3—*Captain Ron.*

636. WEST ISLIP—TWIN—(669-2626). #1—*Innocent Blood.* #2—*Captain Ron.*

638. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*School Ties.* #2—*Mr. Saturday Night.*

639. WESTHAMPTON—WESTHAMPTON—(288-1500). Through 10/1: *Innocent Blood.* Beg. 10/2: *Sneakers.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*Sneakers.* #2—*The Last of the Mohicans.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*School Ties.* #2—*Mr. Saturday Night.* #3—*Wind.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—*Sneakers.* #2—*Mr. Saturday Night.*

704. HARRISON—CINEMA—(835-9800). *School Ties.*

705. HARTSDALE—CINEMA—(428-2200). #1—*School Ties.* #2—*Husbands and Wives.* #3—*Singles.* #4—*Hellraiser III: Hell on Earth.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*The Last of the Mohicans.* #2—*Sarafina!* #3—*Innocent Blood.* #4—*Mr. Saturday Night.* #5—*Captain Ron.* #6—*School Ties.* #7—*Husbands and Wives.* #8—*Singles.* #9—*Sneakers.* #10—*Bob Roberts.*

707. LARCHMONT—PLAYHOUSE—(834-3001). *Mr. Saturday Night.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*Husbands and Wives.* #2—*Singles.* #3—Through 10/1: *Honeymoon in Vegas.* Beg. 10/2: *Hero.* #4—*The Last of the Mohicans.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—*Captain Ron.* #2—*Sarafina!* #3—*Singles.* #4—*School Ties.* #5—*Mr. Saturday Night.*

714. PEEKSKILL—BEACH—(737-6262). #1—*Captain Ron.* #2—*Innocent Blood.* #3—*Mr. Saturday Night.* #4—*Singles.*

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*The Last of the Mohicans.* #2—*School Ties.* #3—*Sarafina!* #4—*Unforgiven.*

716. PELHAM—PICTURE HOUSE—(738-3160). *Sneakers.*

718. RYE—RYE RIDGE—(939-8177). #1—*Sarafina!* #2—*Sneakers.*

719. SCARSDALE—FINE ARTS—(723-6699). Through 10/1: *Enchanted April.* Beg. 10/2: *Glengarry Glen Ross.*

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*Bob Roberts.* #2—*Sarafina!* #3—*The Last of the Mohicans.* #4—*Captain Ron.*

723. YONKERS—MOVIELAND—(793-0002). #1—*Husbands and Wives.* #2—*Singles.* #3—*Sneakers.* #4—*Innocent Blood.* #5—Through 10/1: *Unforgiven.* Beg. 10/2: *Mr. Baseball.* #6—Through 10/1: *Honeymoon in Vegas.* Beg. 10/2: *Hero.*

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-0220). #1—*Mr. Saturday Night.* #2—*Singles.* #3—*Sneakers.* #4—*Husbands and Wives.* #5—*Innocent Blood.* #6—Through 10/1: *Captain Ron.* Beg. 10/2: *Hero.* #7—Through 10/1: *Honeymoon in Vegas; Hellraiser III: Hell on Earth.* Beg. 10/2: *Mr. Baseball.*

Rockland County

753. NANUET—MOVIES—(623-0211). #1—*Sarafina!* #2—*Unforgiven.* #3—*Bob Roberts.* #4—*Gas Food Lodging.* #5—*Sneakers.*

755. NEW CITY—CINEMA 6—(634-5100). #1—*Husbands and Wives.* #2—*Mr. Saturday Night.* #3—*Honeymoon in Vegas.* #4—*School Ties.* #5—*Sneakers.* #6—*Captain Ron; 3 Ninjas.*

756. NEW CITY—UA CINEMA 304—(634-8200). #1—*The Last of the Mohicans.* #2—*Singles.*

757. NYACK—CINEMA EAST—(358-6631). *The Last of the Mohicans.*

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759. PEARL RIVER—CENTRAL—(735-2530). #1—*Innocent Blood*. #2—*Singles*.

760. PEARL RIVER—PEARL RIVER—(735-6500). *Captain Ron*.

761. SPRING VALLEY—MARKET PLACE MALL—(426-1600). #1—*Mr. Saturday Night*. #2—*The Last of the Mohicans*. #3—Through 10/1: *Honeymoon in Vegas*; *Enchanted April*. Beg. 10/2: *Honeymoon in Vegas*. #4—*Singles*. #5—*Husbands and Wives*. #6—*School Ties*. #7—Through 10/1: *Wind*; *Hellraiser III: Hell on Earth*. Beg. 10/2: *Glengarry Glen Ross*. #8—Through 10/1: *Sister Act*. Beg. 10/2: *Mr. Baseball*. #9—Through 10/1: *Single White Female*. Beg. 10/2: *Hero*. #10—*Captain Ron*. #11—*Innocent Blood*.

762. SPRING VALLEY—CINEMA 59—(425-1428). #1—*Sarafina!* #2—*A League of Their Own*.

764. LAFAYETTE—(357-6030). *Mr. Saturday Night*.

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—(775-0070). #1—*Honeymoon in Vegas*. #2—*Sneakers*.

801. DANBURY—CROWN CINE—(743-2200). #1—*Mr. Saturday Night*. #2—*School Ties*. #3—*Husbands and Wives*.

802. DANBURY—CROWN CINEMA—(748-2923). #1—*The Last of the Mohicans*. #2—*Captain Ron*.

803. DANBURY—CROWN PALACE—(748-7496). #1—*Singles*. #2—*Innocent Blood*. #3—*Sarafina!*

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*Wind*. #2—*Singles*.

807. GREENWICH—CINEMA—(869-6030). #1—*Sneakers*. #2—*Howards End*.

808. GREENWICH—CROWN PLAZA—(869-4030). #1—*Bob Roberts*. #2—*Mr. Saturday Night*. #3—*Wind*; *Honeymoon in Vegas*.

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—*Mr. Saturday Night*. #2—*Husbands and Wives*.

810. NORWALK—CINEMA—(838-4504). #1—*Captain Ron*. #2—*Innocent Blood*.

813. SOUTH NORWALK—SONO—(866-9202). 9/29–10/1: *Zentropa* (1992). 10/2–5: *Zentropa* (1992); *Where Angels Fear to Tread* (1992).

815. STAMFORD—CROWN AVON—(324-9205). #1—*Innocent Blood*. #2—*Captain Ron*.

816. STAMFORD—CROWN CINEMA—(324-3100). #1—*Husbands and Wives*. #2—*Sarafina!* #3—*Singles*.

817. STAMFORD—CROWN RIDGEWAY—(323-5000). #1—*School Ties*. #2—*The Last of the Mohicans*.

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—*The Last of the Mohicans*. #2—*Innocent Blood*. #3—Through 10/1: *Hellraiser III: Hell on Earth*. Beg. 10/2: *The Mighty Ducks*. #4—Through 10/1: *Captain Ron*. Beg. 10/2: *Hero*. #5—Through 10/1: *Singles*. Beg. 10/2: *Mr. Baseball*. #6—*Sneakers*.

819. TRUMBULL—CROWN CINEMA—(374-0462). #1—*Singles*. #2—*Innocent Blood*. #3—*Sarafina!*

820. WESTPORT—FINE ARTS—(227-3324). #1—*Mr. Saturday Night*. #2—*Husbands and Wives*. #3—*Sneakers*. #4—*School Ties*.

821. WESTPORT—POST—(227-0500). *Sarafina!*

822. WILTON—CINEMA—(762-5678). *The Last of the Mohicans*.

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN CINEMA FIVE—(997-6873). #1—*Singles*. #2—*Sneakers*. #3—*Captain Ron*; *The Last of the Mohicans*. #4—*Mr. Saturday Night*. #5—*Innocent Blood*.

901. JERSEY CITY—HUDSON CINEMA 4—(434-1414). #1—*Captain Ron*. #2—*Singles*. #3—*Innocent Blood*. #4—*Sarafina!*

902. JERSEY CITY—NEWPORT CENTER—(626-3200). #1—*Mr. Saturday Night*. #2—*Sarafina!* #3—*Hellraiser III: Hell on Earth*. #4—*The Last of the Mohicans*. #5—*Innocent Blood*. #6—*Single White Female*. #7—*Husbands and Wives*. #8—*Captain Ron*. #9—*Sneakers*.

903. JERSEY CITY—HUDSON MALL CINEMAS—(434-1414). #1—*Innocent Blood*. #2—*Sarafina!* #3—*Captain Ron*. #4—*Hellraiser III*; *Singles*.

904. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*Mr. Saturday Night*. #2—*Husbands and Wives*. #3—*Captain Ron*. #4—*Sarafina!* #5—*Unforgiven*. #6—*School Ties*. #7—*Honeymoon in Vegas*. #8—*Bob Roberts*.

905. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*Hellraiser III: Hell on Earth*. #2—*Single White Female*. #3—*Singles*. #4—*Innocent Blood*. #5—*The Last of the Mohicans*. #6—*Sneakers*.

906. GUTTENBERG—GALAXY TRIPLEX—(854-6540). #1—*Honeymoon in Vegas*. #2—*Zentropa*. #3—*3 Ninjas*; *Single White Female*.

907. WEST NEW YORK—MAYFAIR—(865-2010). *Honeymoon in Vegas*; *Hellraiser III*; *Single White Female*; *Rapid Fire*.

908. UNION CITY—SUMMIT THEATER—(865-2886). #1—*Rapid Fire*; *Single White Female*. #2—*Hellraiser III*; *Honeymoon in Vegas*.

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *Sarafina!*

911. BLOOMFIELD—ROYAL—(748-3555). #1—*Hellraiser III: Hell on Earth*. #2—*The Last of the Mohicans*.

912. CEDAR GROVE—CINEMA 23—(857-0877). #1—*The Last of the Mohicans*. #2—*School Ties*. #3—*Singles*. #4—*Innocent Blood*. #5—*Bob Roberts*.

915. LIVINGSTON—COLONY—(992-1646). #1—*School Ties*. #2—*Mr. Saturday Night*. #3—*Sneakers*.

916. MILLBURN—MILLBURN—(376-0800). #1—*Husbands and Wives*. #2—*Sneakers*.

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*Sneakers*. #2—*Honeymoon in Vegas*. #3—*Captain Ron*.

918. MONTCLAIR—WELLMONT—(783-9500). #1—*Innocent Blood*; *Honeymoon in Vegas*. #2—*3 Ninjas*; *Sister Act*; *Single White Female*.

919. NEWARK—ALL-JERSEY MULTIPLEX—(817-8100). #1—*The Last of the Mohicans*. #2—*Sarafina!* #3—*Innocent Blood*. #4—*Mr. Saturday Night*. #5—*Husbands and Wives*. #6—*Singles*. #7—*Captain Ron*. #8—*Sneakers*. #9—*Hellraiser III: Hell on Earth*. #10—*Pet Sematary Two*. #11—*Single White Female*; *3 Ninjas*. #12—*School Ties*.

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*Mr. Saturday Night*. #2—*Husbands and Wives*. #3—Through 10/1: *Wind*; *Enchanted April*. Beg. 10/2: *Hero*.

922. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*Sarafina!* #2—*The Last of the Mohicans*. #3—*Bob Roberts*.

AREA CODE 908

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *Captain Ron*.

931. CRANFORD—CRANFORD—(276-9120). #1—*Sneakers*. #2—*Gas Food Lodging*.

932. ELIZABETH—ELMORA—(352-3483). *A League of Their Own*.

933. LINDEN—LINDEN FIVE—(925-9787). #1—*Hellraiser III: Hell on Earth*. #2—*Innocent Blood*. #3—*Sneakers*. #4—*Captain Ron*. #5—*Singles*.

934. ROSELLE PARK—NEW PARK—(241-2525). #1—*Single White Female*. #2—*Honeymoon in Vegas*. #3—*Innocent Blood*. #4—*Sarafina!* #5—*The Last of the Mohicans*.

935. UNION—LOST PICTURE SHOW—(964-4497). *Bob Roberts*.

936. UNION—UNION—(686-4373). #1—*Mr. Saturday Night*. #2—*School Ties*.

937. WESTFIELD—RIALTO—(232-1288). #1—*Husbands and Wives*. #2—Through 10/1: *Honeymoon in Vegas*. Beg. 10/2: *Hero*. #3—*Mr. Saturday Night*.

938. WESTFIELD—TWIN—(654-4720). #1—*Captain Ron*. #2—*School Ties*.

AREA CODE 201

Bergen County

950. BERGENFIELD—CINEMA 5—(385-1600). #1—*Singles*. #2—*Mr. Saturday Night*. #3—*The Last of the Mohicans*. #4—*Innocent Blood*. #5—*Captain Ron*.

951. CLOSTER—CLOSTER—(768-8800). *Sneakers*.

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*Singles*. #2—*Husbands and Wives*. #3—*Sneakers*. #4—*Mr. Saturday Night*.

953. EMERSON—QUAD—(261-1000). #1—*School Ties*. #2—*Captain Ron*. #3—*Honeymoon in Vegas*. #4—*Innocent Blood*; *3 Ninjas*.

959. PARAMUS—CINEMA 35—(845-5070). *A Stranger Among Us*.

960. PARAMUS—BERGEN MALL—(845-4449). Closed.

961. PARAMUS—ROUTE 4—(487-7909). #1—*Mr. Saturday Night*. #2—*Bob Roberts*. #3—*Honeymoon in Vegas*. #4—*Singles*. #5—*Single White Female*. #6—*The Last of the Mohicans*. #7—*Husbands and Wives*. #8—*Sarafina!* #9—*School Ties*. #10—*Sneakers*.

962. PARAMUS—ROUTE 17—(843-3830). #1—*Captain Ron*. #2—*Hellraiser III: Hell on Earth*. #3—*Innocent Blood*.

964. RAMSEY—LOEWS INTERSTATE—(327-0153). #1—*Mr. Saturday Night*. #2—*Sneakers*.

965. RIDGEFIELD—PARK 10—(440-6661). #1—*Innocent Blood*. #2—*School Ties*. #3—*Captain Ron*. #4—*Sarafina!* #5—*Sneakers*. #6—*Mr. Saturday Night*. #7—*Singles*. #8—*Single White Female*. #9—*Honeymoon in Vegas*. #10—*Hellraiser III: Hell on Earth*; *Husbands and Wives*. #11—*The Last of the Mohicans*.

966. RIDGEFIELD PARK—RIALTO—(641-0617). #1—*Honeymoon in Vegas*; *3 Ninjas*.

967. RIDGEWOOD—WARNER—(444-1234). #1—*The Last of the Mohicans*. #2—*Mr. Saturday Night*. #3—*School Ties*. #4—*Honeymoon in Vegas*.

969. TEANECK—MOVIE CITY—(836-3334). #1—*Unlawful Entry*; *A Stranger Among Us*; Beg. 10/2: *Honey, I Blew Up the Kid*. #2—*Raising Cain*; *Boomerang*. #3—*Patriot Games*; *Housesitter*.

970. TENAFLY—CINEMA 4—(871-8889). #1—*Sarafina!* #2—*Husbands and Wives*. #3—*School Ties*. #4—*Honeymoon in Vegas*.

971. WASHINGTON TOWNSHIP—CINEMA—(666-8020). #1—*Sarafina!* #2—*Enchanted April*. #3—*Sneakers*; *Honey, I Blew Up the Kid*.

972. WESTWOOD—PASCACK—(664-3200). #1—*Mr. Saturday Night*. #2—*Husbands and Wives*. #3—*The Last of the Mohicans*. #4—*Singles*.

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New York MAGAZINE

BRIEF MOVIE REVIEWS

COMPILED BY KATE O'HARA

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may be inappropriate for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
NC-17:	**No children under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

BLADE RUNNER—(1 hr. 56 min.; 1982, 1992) This rerelease of Ridley Scott's 1982 homage-parody of forties *film noir* features new footage and a revised ending. With Harrison Ford as a twenty-first-century Los Angeles police detective on a mission to eliminate some humanoids gone berserk. R. **10**

BOB ROBERTS—(1 hr. 43 min.; 1992) Actor Tim Robbins's sarcastic mock documentary is about the rise of an American fascist, a folk singer/capitalist who takes over the Dylanesque slogans of the sixties and turns them into reactionary nostrums. Bob (Robbins) smiles prettily, sings Old Left anthems with joshing supply-side lyrics, and runs for senator as a family-values creep. Everyone loves him—except the few people who hate him. It's hipster-liberal filmmaking—jokes for a knowing audience. The audience is alive to the filmmaking conceits and laughs whenever a familiar face (James Spader, Susan Sarandon) does an imitation of a hack local newscaster or when Gore Vidal shows up as a bored old liberal senator, powerless to stop the rise of the abominable Bob. Unfortunately, *Bob Roberts* has the self-congratulatory air that friends amusing themselves often bring to filmmaking projects. The movie flatters its audience a little too easily and winds up embracing a variety of left paranoia that is no more enlightened than Bob's singing fascism. With Giancarlo Esposito and Alan Rickman. (9/28/92) R. **10, 55, 79, 206, 314, 400, 512, 522, 524, 533, 608, 634, 706, 722, 753, 808, 904, 912, 922, 935, 961**

A BRIEF HISTORY OF TIME—(1 hr. 24 min.; 1992) In his latest documentary, director Errol Morris (*The Thin Blue Line*) follows renowned scientific thinker Stephen Hawking in his quest to understand our place in the universe. Inspired by Hawking's book of the same name. NR. **81, 534**

BROTHER'S KEEPER—(1 hr. 44 min.; 1992) In an award-winning documentary, filmmakers Joe Berlinger and Bruce Sinofsky delve into the mysterious death of Bill Ward, one of four illiterate bachelor brothers—dairy farmers who had never been farther than a few miles from their squalid home in upstate New York. The lyrical and true story begins when one brother is accused of the killing and the simple farmers are thrust into a whirlwind of media attention. NR. **1**

CAPTAIN RON—(1 hr. 44 min.; 1992) When frazzled executive Martin Harvey inherited a boat from a favorite uncle, he had dreams of seafaring adventure. But the boat's full of holes, the captain is worse, and Martin's got a sinking feeling. PG-13. **11, 18, 26, 36, 55, 67, 150, 158, 160, 200, 215, 216, 219, 221, 222, 301, 305, 306, 309, 317, 319, 322, 400, 504, 506, 510, 512, 513, 514, 517, 522, 530, 601, 606, 608, 610, 611, 613, 621, 625, 632, 634, 635, 636, 706, 709, 714, 722, 724, 755, 760, 761, 802, 810, 815, 818, 900, 901, 902, 903, 904, 917, 919, 930, 933, 938, 950, 953, 962, 965**

DANZON—(1 hr. 43 min.; 1992) When her dance partner disappears, Julia—a telephone operator by day and a sultry ballroom dancer by night—embarks on a picaresque journey to the vibrant dance halls of Veracruz to find him. With Maria Rojo. Directed by Maria Novaro. PG-13. **81**

DEATH BECOMES HER—(1 hr. 39 min.; 1992) A movie that not only is contemptuous of the audience but has the unique quality of being contemptuous of itself. Two Beverly Hills harridans (Meryl Streep and Goldie Hawn), both in love with the same pathetic man (Bruce Willis), seek eternal youth and immortality by drinking a potion, which. . . . Oh, forget it. There *is* no plot, just a concept The target of the movie's jokes is female vanity, but since Director Robert Zemeckis exhibits not a trace of affection for the actresses (or for any of the men, either), one feels humiliated merely watching his crude-spirited wit. Goldie Hawn is awful, but Meryl Streep at least works with her customary skill. (8/10/92) PG-13. **38, 51, 160**

DELICATESSEN—(1 hr. 37 min.; 1992) An exhaustingly inventive new comedy by the young French filmmaking team of Jean-Pierre Jeunet and Marc Caro. Set in a post-apocalyptic future without livestock, it's the story of an innocent, Louison (Dominique Pinon), who takes a job as a handyman in a lonely building whose landlord routinely slaughters newcomers, turning them into cutlets and sausage for his tenants. Jeunet and Caro are too eager to be caught in the act of being clever—the movie gets lost in the funhouse of its own flamboyance. (Powers, 4/13/92) NR. **3**

LA DISCRÈTE—(1 hr. 35 min.; 1992) In French with English subtitles. An emotionally inert movie and, for all its high-toned literary perversities, a dead-obvious one, too. In Paris, two men—one old and remote (Maurice Garrel), the other young and wildly narcissistic (the priggish Fabrice Luchini)—play nasty tricks on a young girl (Judith Henry), a student who turns out to be stronger than either man had expected. Though intended as an exposure of the young man's fluent self-satisfaction, *La Discrète* has been made in a style that one can only call . . . self-satisfied. That is, without grace, speed, or daring. The writer-director Christian Vincent depends on the kind of feeble aphorisms that so often try, and fail, to do the work of dramatic construction in intellectual French movies. See it only if you can be wowed by such lines as "Women are pragmatic: They know proofs of love exist but love does not exist." (8/24/92) NR. **15, 58**

DOUBLE EDGE—(1 hr. 26 min.; 1992) A New York reporter (Faye Dunaway) on assignment in Jerusalem becomes personally involved in the Israeli-Palestinian conflict she is sent to cover. Written and directed by Amos Kollek. PG-13. **38, 42**

ENCHANTED APRIL—(1 hr. 38 min.; 1992) Director Mike Newell's film starts well. In drizzly London, in the twenties, two middle-class women (Josie Lawrence and Miranda Richardson) pull themselves free from stifling marriages and rent a medieval castle on the Italian seacoast for a month. As they meet their unlikely collaborators in this venture—a literary battle-ax (Joan Plowright) and a brittle young socialite (the beautiful Polly Walker), both of whom also need to get away—Newell sets up the social contrasts amusingly. The scenes play swiftly and well. But soon after the four women arrive at their sunshiny paradise, the movie turns soft, with everyone being terribly nice to everyone else. The husbands show up, and they're suddenly very nice too. Newell lets the comic atmosphere evaporate; he gives in to the audience's desire for everything to turn out well. (8/17/92) PG. **3, 63, 85, 321, 511, 521, 523, 621, 625, 719, 761, 920, 971**

GAS FOOD LODGING—(1 hr. 42 min.; 1992) A single mother and waitress struggles to raise two teenage daughters—one a dreamy movie buff, the other a sulky rebel—in a dusty roadside town in New Mexico. With Brooke Adams, Fairuza Balk, and Ione Skye. Directed by Allison Anders. R. **11, 55, 753, 931**

GLENGARRY GLEN ROSS—(1 hr. 40 min.; 1992) James Foley directs this film adaptation of David Mamet's Pulitzer Prize-winning play about the lengths that men will go to sell a piece of earth. With Al Pacino, Jack Lemmon, Alec Baldwin, and Ed Harris. R. **10, 19, 53, 67, 311, 406, 514, 612, 625, 719, 761**

THE HAIRDRESSER'S HUSBAND—(1 hr. 24 min.; 1992) In French with English subtitles. The erotic obsessions of Patrice Leconte may yield a great movie someday, but this isn't it. In a French coastal town in the forties, a boy, twelve, becomes infatuated with the fleshy hairdresser who works in his local barbershop. Years later, as a middle-aged man (played by Jean Rochefort), he marries a beautiful young hairdresser (Anna Galiena) in the same town, and they commence a folie à deux in the shop itself, shutting out life, living only for each other. The movie is not about passion; it's about a bizarrely specialized male fantasy—the hairdresser as dumb earth mother. In this one-sided scheme, the young woman is fully content to remain the object of her husband's fancy; she fears only the waning of his desire. (6/22/92) NR. **11**

HELLRAISER III—(1 hr. 34 min.; 1992) Clive Barker's Black Prince of Hell rears his ugly head a third time, walking the Earth in search of human souls. R. **18, 26, 33, 52, 65, 89, 150, 152, 157, 158, 160, 208, 210, 211, 213, 218, 222, 300, 303, 305, 307, 314, 317, 318, 406, 530, 606, 608, 618, 621, 705, 724, 761, 818, 902, 903, 905, 907, 908, 911, 919, 933, 962, 965**

HERO—(1 hr. 52 min.; 1992) A plane crash, a low-life crook, a TV-news reporter, a con man, and a brush with heroism that changes everything. With Dustin Hoffman, Geena Davis, and Andy Garcia. Directed by Stephen Frears. R. **10, 19, 24, 34, 53, 68, 85, 155, 219, 300, 304, 307, 313, 319, 406, 503, 517, 600, 610, 625, 708, 723, 724, 761, 818, 920, 937**

HONEY, I BLEW UP THE KID—(1 hr. 29 min.; 1992) Three years after shrinking (and ultimately unshrinking) his children, scientist Wayne Szalinski still hasn't learned his lesson. This time, baby Adam toddles in front of an enlargement ray and grows to be 112 feet tall. With Rick Moranis and Marcia Strassman. Directed by Randal Kleiser. PG. **158, 160, 511, 530, 606, 969, 971**

HONEYMOON IN VEGAS—(1 hr. 36 min.; 1992) In Andrew Bergman's rambunctious new comedy, hundreds of Elvis impersonators gather in the desert paradise for a convention. The theme of the movie is that Americans are stumbling around among counterfeits, unable to separate the copy from the original. Jack (Nicolas Cage), a goodhearted but rather rattled and fearful young man, afraid of marriage, takes his girl, Betsy (Sarah Jessica Parker), to Las Vegas, intending to tie the knot at last. And then it happens: In the lobby of Bally's, a New York gangster and gambler named Tommy Korman (James Caan) lays eyes on Betsy and sees an exact resemblance to his dead wife. He has to have her, and soon he snookers Jack into a poker game and gets the poor eager slob so far into debt that Jack, for fear of his life, has to give up Betsy to the gangster for the weekend. The movie becomes a disjointed, frenetic chase comedy that stretches out to lush Kauai, where Tommy has a home, and then roars back into Vegas. James Caan drifts in and out of focus, and Nicolas Cage lets his eyebrows fly up and shouts his way through the role. Bergman seems to be caught between romantic comedy and outright buffoonery. (9/7/92) PG-13. **13, 18, 24, 36, 45, 59, 68, 87, 219, 304, 307, 313, 314, 319, 321, 406, 501, 506, 509, 512, 517, 521, 523, 524, 526, 533, 601, 606, 608, 608, 610, 616, 619, 621, 625, 708, 723, 724, 755, 761, 800, 808, 904, 906, 907, 908, 917, 918, 934, 937, 953, 961, 965, 966, 967, 970**

★ **HOWARDS END**—(2 hrs. 20 min.; 1992) The images in this Merchant Ivory adaptation of E. M. Forster's great novel are weighted and dark, with mysterious power, and the movie as a whole has extraordinary poise and spirit. Vanessa Redgrave is Ruth Wilcox, the dying mistress of the country farmhouse Howards End, which may stand for what's best in the England of 1910; Anthony Hopkins is her brusque, intelligent, but fatally limited husband, Henry, a millionaire in the rubber trade, the very soul of the Empire. After Mrs. Wilcox dies, Henry proposes marriage to Margaret Schlegel (Emma Thompson), one of two intellectual, liberal sisters living on a private income in London. And Helena Bonham Carter is extraordinary as Margaret's impetuous sister Helen, who becomes the champion of a culture-hungry but impoverished young clerk, Leonard Bast (Sam West). (3/9/92) PG. **50, 522, 807**

★ **HUSBANDS AND WIVES**—(1 hr. 47 min.; 1992) All in all, quite good, though it may be a decade before anyone can see it for itself. Woody Allen has returned to the kind of upper-middle-class New York egotist whose romantic trials he chronicled in *Manhattan*—the people who want so much out of life that they wind up acing themselves out of happiness. In excruciating scenes, Woody and Mia Farrow play out their final hour—he, petulantly, as if caught in a stationery store that has run out of his favorite pencil; she, depressingly, without spirit, head down, shoulders turned in. There is a complementary couple—Sally (Judy Davis), a hypertense striver who cheats herself out of pleasure, and Jack (Sydney Pollack), a middle-aged egotist who tires of strenuous Sally and takes up with a very serious aerobics instructor. Everything to do with Sally and Jack is superb, though the movie is shot in baffling mock-cinema-vérité style, complete with jerking camera and offscreen interviewer. The movie works despite this tic. As the young writing student who catches Woody's eye, Juliette Lewis certainly has a way about her—when she catches at her throat self-consciously and turns her head, her eyes flash darkly. The flirtation between generations is carried on with great delicacy and tenderness on both sides—no lust, no obsession, no clinging to adolescent knee socks. Art, not life, and a bittersweet mix. Cinematography by Carlos di Palma. (9/21/92) R. **8, 18, 61, 67, 85, 152, 158, 160, 200, 206, 214, 217, 219, 220, 302, 304, 311, 315, 319, 406, 500, 505, 512, 514, 516, 517, 527, 533, 600, 606, 608, 610, 612, 616, 625, 635, 705, 706, 708, 723, 724, 755, 761, 801, 809, 816, 820, 902, 904, 916, 919, 920, 937, 952, 961, 965, 970, 972**

INNOCENT BLOOD—(1 hr. 55 min.; 1992) Marie (Anne Parillaud of *La Femme Nikita*) is a modern-day vampire who feeds only on those who deserve to die. But Marie bites off more than she can, uh, chew with Sal Macelli, a gangster who's as bloodthirsty as she is. With Anthony La Paglia and Robert Loggia. Directed by John Landis. R. **8, 18, 24, 33, 60, 67, 85, 91, 150, 152, 155, 157, 158, 160, 204, 208, 210, 211, 214, 216, 218, 219, 222, 300, 301, 303, 306, 310, 317, 318, 406, 503, 505, 510, 514, 517, 523, 530, 532, 601, 606, 608, 610, 621, 625, 634, 636, 639, 706, 714, 723, 724, 759, 761, 803, 810, 815, 818, 819, 900, 901, 902, 903, 905, 912, 918, 919, 933, 934, 950, 953, 962, 965**

JUMPIN AT THE BONEYARD—(1 hr. 47 min.; 1992) Two brothers are reunited after three years when one, recently divorced and unemployed, finds the other, a crack addict, breaking into his apartment. Over the following fifteen hours, the brothers attempt to patch up their relationship and their lives. With Tim Roth and Alexis Arquette. Dir. by Jeff Stanzler. R. **3, 43**

THE LAST OF THE MOHICANS—(1 hr. 50 min.; 1992) A new genre: the opaquely violent historical action film. Michael Mann's adaptation of James Fenimore Cooper's primal American fiction is bloody and baffling, a large-scale, dark-toned movie that gravely moves through scene after scene of stalking, attacking, hatcheting, and shooting. Despite tons of exposition, Mann never really establishes what the film is about. It is set during the French and Indian War, in 1757, when the British and French monarchies, struggling for control of the northeastern part of the continent, pulled Indian tribes into the war with them. Why the Indians are loyal to the Europeans is a mystery; why they spend so much time chopping one another up is an even greater mystery. And the greatest mystery of all is Cooper's pop invention, Nathaniel (Daniel Day-Lewis), or "Hawkeye." He emerges from nowhere. The pure-white child of English settlers, orphaned, he was raised by the Mohican chief Chingachgook (Russell Means) and became brother to Chingachgook's handsome son Uncas (Eric Schweig). Hawkeye is just *there*, unattached, nature's nobleman living in the forest. More graceful than the typical action hero, Daniel Day-Lewis possesses an elegant but strongly defined prow (fine, straight nose, broad forehead) and shoulder-length hair, and he's lithe rather than muscular—fighting spirit rather than conquering flesh. We seem to be puzzling him out through the whole movie, and then his Indian father, who has existed only minimally as a character, announces himself as "the last of the Mohicans," taking the famous title and dispossessing Hawkeye from the center of the movie. Only vicious Magua, played by the striking Cherokee actor Wes Studi, seems like a flesh-and-blood man. Grandiose cinematography by Dante Spinotti. With Madeleine Stowe. (9/28/92) R. **8, 19, 31, 38, 48, 83, 152, 155, 157, 158, 160, 206, 210, 211, 213, 217, 218, 219, 221, 300, 302, 304, 310, 315, 319, 322, 406, 500, 503, 504, 505, 506, 514, 516, 517, 528, 530, 532, 600, 606, 608, 610, 612, 616, 618, 621, 625, 700, 706, 708, 715, 722, 756, 757, 761, 802, 817, 818, 822, 900, 902, 905, 911, 912, 919, 922, 934, 950, 961, 965, 967, 972**

★ **LAWS OF GRAVITY**—(1 hr. 40 min.; 1992) Exhilarating. Nick Gomez's extraordinary little movie about life among petty thieves in the Greenpoint section of Brooklyn has an irresistible, flowing vitality. Gomez uses a hand-held camera and semi-improvised dialogue, and gets a rough, active surface, but he does it with astonishing discipline. There's a certain amount of bullyragging and repetition, but never the sense that something is missing. Jean de Segonzac's camera seems always in the right place. In low-life Greenpoint, everyone is connected to everyone else; the loan shark, the fence, the thieves, and their flatterers and hangers-on all see one another constantly. That's what holds the men and women of the neighborhood to a hopeless way of life. Violence grows out of the very connectedness that has largely vanished and that we used to think made the cities livable. Quite a complex thing to say for a movie that cost the hilarious sum of $38,000. All it takes is talent. (9/7/92) R. **6**

A LEAGUE OF THEIR OWN—(2 hrs. 4 min.; 1992) In her exuberant and sentimental comedy about women's baseball in the forties, Penny Marshall brings out the pastoral beauty of the game in its more obscure reaches—the back country ball fields, the old team buses crawling through ripe farmlands. The actresses swing, catch, and slide with enthusiasm—especially Geena Davis, who gives a regal, almost imperious performance as Dottie, a great player who knows how to get the job done. And Tom Hanks, as the team's manager, an alcoholic former major-league star, suggests that in the right roles he could become not merely likable and funny but a great actor. Alas, the movie is trite: We can see every plot development coming. Marshall has revived women's baseball, it turns out, only to condescend to it. (7/20/92) PG. **320, 522, 608, 611, 618, 620, 623, 633, 762, 932**

LIGHT SLEEPER—(1 hr. 43 min.; 1992) Paul Schrader's up to his usual tricks, dressing an old-fashioned potboiler in the gaudy silks of theological import. John LeTour (Willem Dafoe) is a laconic ex-junkie who drives around Manhattan in limousines, delivering cocaine for an upscale dealer (Susan Sarandon). Forty, with no prospects and sick of the drug trade, LeTour wants to change his life; when he bumps into his old lover Marianne (Dana Delany), he dreams of winning her back and redeeming their squalid past. Like all of Schrader's work, it's about the individual's solitary struggle for cleanliness in a hopelessly besmirched world. The New York drug scene may be corrupt, but this movie's reigning image of decadent Manhattan looks like a running gag from a Neil Simon comedy about out-of-towners: the action happens during a garbage strike, and each time LeTour walks down a sidewalk, the mound of black trash bags is higher. Schrader obviously wants us to feel the heat closing in, but he's also eager to make his lead characters metaphysically cool. And so, Dafoe and Sarandon come across as poseurs—we don't feel anything for them. But we feel for Delany, who steals the picture by displaying the still-tender scars of a woman who knows the infinite precariousness of her escape from the past. In contrast, Schrader seems bent on going backward. As its derivative climax makes clear, this movie is little more than an East Coast remake of *American Gigolo*, with Hefty bags replacing venetian blinds, and drugs standing in for prostitution. "Of course *American Gigolo* is better," a novelist friend said. "Sex is more interesting than cocaine." (Powers, 8/31/92) R. **3, 26, 38**

THE LIVING END—(1 hr. 32 min.; 1992) A dark and comic look at the desperate relationship of two young lovers (Mike Dytri and Craig Gilmore), both HIV-positive, as they wander aimlessly through the American wastelands. Directed by Gregg Araki. NR. **3**

LONDON KILLS ME—(1 hr. 47 min.; 1992) Hanif Kureishi (*My Beautiful Laundrette* and *Sammy and Rosie Get Laid*) wrote and directed this look at London's poverty-ridden Portobello Market, where a gang member's search for a better life becomes an odyssey for the perfect pair of shoes. With Justin Chadwick, Steven Mackintosh, and Emer McCourt. R. **11**

MEDITERRANEO—(1 hr. 32 min.; 1991) A bittersweet tale of eight Italian soldiers sent to garrison a remote Greek island during World War II. But when their ship sinks, leaving them stranded, they forget their original purpose altogether and form a small Greek-Italian community. Dir. by Gabriele Salvatores. NR. **15, 49**

THE MIGHTY DUCKS—(1 hr. 40 min.; 1992) When a slick young lawyer (Emilio Estevez) is slapped with a community-service sentence, his penalty comes in the form of a bedraggled Pee Wee hockey team, the worst in the league. Can he make a winning team from this scruffy crew of misfits? Directed by Stephen Herek. PG. **11, 20, 26, 40, 44, 67, 89, 219, 319, 517, 610, 625, 634, 818**

MISTRESS—(1 hr. 50 min.; 1992) A discouraged Hollywood screenwriter/director tries to leave Tinseltown for New York but discovers that his true love is the big screen and his favorite word, "action." R. **14, 630**

MR. BASEBALL—(1 hr. 53 min.; 1992) A renegade major-league baseball player (Tom Selleck) attempts to jump-start his career by playing for a Japanese team and finds himself in a whole different ball game. With Ken Takakura and Aya Takanashi. Directed by Fred Schepisi. PG-13. **13, 19, 24, 31, 38, 59, 68, 219, 300, 307, 313, 319, 406, 517, 532, 610, 625, 634, 723, 724, 761, 818**

MR. SATURDAY NIGHT—(1 hr. 15 min.; 1992) Reviewed in this issue. R. **10, 19, 22, 41, 62, 67, 80, 152, 158, 160, 200, 206, 214, 217, 219, 221, 302, 304, 306, 308, 313, 315, 319, 401, 406, 503, 504, 505, 506, 507, 513, 517, 520, 522, 524, 526, 527, 533, 603, 606, 608, 610, 612, 619, 625, 627, 632, 638, 702, 703, 706, 707, 709, 714, 724, 755, 761, 764, 801, 808, 809, 820, 900, 902, 904, 915, 919, 920, 936, 937, 950, 952, 961, 964, 965, 967, 972**

NIGHT ON EARTH—(2 hrs. 8 min.; 1992) New York independent filmmaker Jim Jarmusch has become a mild experimentalist offering neither visionary fervor nor formal boldness. *Night on Earth* is composed of five vignettes, set in Los Angeles, New York, Paris, Rome, and Helsinki, all at night, and all involving taxi drivers and passengers. After a dismissible opening vignette, with Winona Ryder as a Los Angeles taxi driver who wants to be a mechanic, Jarmusch develops his usual jokes about alienated outsiders meeting and bashing one another. The curtness of Jarmusch's methods may, in the end, mark the limits of his interest in the life around him. With Roberto Benigni. (5/18/92) R. **3**

OF MICE AND MEN—(1 hr. 50 min.; 1992) The film adaptation of the John Steinbeck classic about Depression-era California stars John Malkovich as the simple Lennie; Gary Sinise as his resourceful companion; Casey Siemaszko as the boss's spiteful son, and Sherilyn Fenn as his enticing wife. Directed by Gary Sinise. PG-13. **6, 19, 26, 43, 59, 67**

★ **ONE FALSE MOVE**—(1 hr. 45 min.; 1992) A fascinating and emotionally satisfying little crime picture made for only $2.5 million by black director Carl Franklin. It begins in Los Angeles with a frightening drug-world rubout. A trio of criminals cold-bloodedly rip off a large stash of cocaine and cash from two families, killing six people. Franklin puts the camera on the floor and captures the terror of a woman trussed and about to be killed. As the trio hit the road, heading east to Houston to sell the drugs, Franklin sticks closely to the B-movie tradition of impassive, grubby realism. He takes his time, and the tensions build up superbly. The leader, Pluto (Michael Beach), is highly intelligent—a cautious, pragmatic psychopath. His prison buddy Ray (Billy Bob Thornton) is a white-trash Southerner, uncontollably violent, who keeps himself on some sort of even keel with cocaine. He also supplies his black girlfriend, Fantasia (Cynda Williams), who's pathetically tagging along. Meanwhile, in Fantasia's hometown in Arkansas, another multi-racial trio—of cops this time—is awaiting her arrival. Super performances by Cynda Williams and Bill Paxton, perfectly cast as the enthusiastic but dim local police chief, Dale "Hurricane" Dixon. (7/27/92) R. **15**

PET SEMATARY TWO—(1 hr. 42 min.; 1992) In the process of burying a beloved pet, two teenage boys unearth the cryptic powers of Stephen King's infamous graveyard. With Edward Furlong, Anthony Edwards, and Clancy Brown. Directed by Mary Lambert. R. **32, 158, 160, 203, 305, 530, 606, 919**

★**THE PLAYER**—(2 hrs. 3 min.; 1992) In his amazing comeback movie, Robert Altman scores again and again off the great powers of Hollywood, yet this saturnine comedy is so richly ambiguous in its permutations of guilt and innocence, arrogance and shame, that calling it a "satire" seems to limit it. The "hero," Griffin Mill (Tim Robbins), a rising young Hollywood studio executive, moves through his life with the controlled smoothness of a snake in water. Though entirely ruthless, he is polite and strikingly intelligent, and Tim Robbins brings a touch of amused awareness to the role that lets us know that Griffin enjoys playing a game. In a rare uncalculated moment, Griffin murders a screenwriter who he thinks is threatening him. Altman's movie is a wonder of texture and wit, starting from the opening shot, which not only introduces all the major themes of the film but manages to sum up the entire history of Hollywood, from the twenties right down to the compromising present. Possessed by what he wants to say, Altman has put back into his cinematic style the dramatic emotions, the shocks of comedy and malice and lyrical sweetness that made everyone imitate him in the first place. With Greta Scacchi, Vincent D'Onofrio, Fred Ward, and a mass of Hollywood stars playing themselves. Based on Michael Tolkin's 1988 novel. (4/20/92) R. **11, 54, 59**

RAISING CAIN—(1 hr. 35 min.; 1992) Brian De Palma returns to thriller filmmaking with a delirious piece of monkeyshines. The movie touches (peripherally) on the kidnapping of children, but even the most literal-minded viewer should see that the story is just a pretext for jokes and taunting fantasies and visual showing off. De Palma sketches in a ridiculous premise and then doesn't bother to support it—instead, he's trying things so juicily and intricately outlandish that one can only laugh. John Lithgow plays so many characters—or, rather, so many different aspects of a single schizoid character, including women and children—that he might be doing a one-man show Off Broadway. When we first see him, he is Dr. Carter Nix, a psychologist living in California who is obsessed with child-rearing and who spends an inordinate amount of time with his baby daughter. Lithgow is also Carter's evil twin brother, Cain, and his father. Huge, with a looming forehead and wolflike teeth, Lithgow can be heavily menacing. Since the material is hokum, Lithgow, working on the sound principle that nothing could sink the movie faster than realism, carries everything to extremes. On the same day that Carter is stealing his own baby, Carter's wife, Jenny (Lolita Davidovich), meets a former lover (Steve Bauer), and she falls into a dreamlike state—the dangerously unguarded condition that sexual women always seem to inhabit in De Palma's films. De Palma photographs Davidovich's erotic scenes with the quiet, heavy-limbed Bauer as fantasy fulfilled—as blissful sudden encounters (two in one day) that are almost too good to be true. The movie spins into a dream-versus-reality game, increasingly wild. The trouble is, none of this means much emotionally. (8/17/92) R. **20, 59, 969**

RAPID FIRE—(1 hr. 36 min.; 1992) After college student Jake Lo witnesses a mob killing, he is placed in the witness-protection program. But the program fails, and Jake must rely on his remarkable martial-arts skills for safety. With Brandon Lee (son of Bruce Lee). Directed by Dwight H. Little. R. **33, 158, 160, 222, 530, 907, 908**

THE REFRIGERATOR—(1 hr. 26 min.; 1992) A major appliance takes over the lives of a nice, normal couple from the suburbs, turning them into a warped and twisted version of the American Dream. NR. **11**

SARAFINA!—(1 hr. 36 min.; 1992) Based on the Broadway musical about a remarkable teacher in South Africa who defies the authorities to teach her students lessons not found in approved textbooks, lessons about their heritage, apartheid, and themselves. PG-13. **11, 19, 26, 34, 44, 44, 66, 85, 91, 150, 152, 157, 158, 160, 204, 210, 211, 213, 218, 221, 222, 300, 304, 305, 309, 314, 316, 318, 406, 505, 510, 512, 514, 517, 523, 530, 606, 608, 613, 625, 634, 706, 709, 715, 718, 722, 753, 762, 803, 816, 819, 821, 901, 902, 903, 904, 910, 919, 922, 934, 961, 965, 970, 971**

SCHOOL TIES—(1 hr. 39 min.; 1992) How far will David Greene, a Jewish student on a football scholarship, go to fit in at an elite prep school where wealth and Wasps reign? With Brendan Fraser, Chris O'Donnell, Andrew Lowery, and Matt Damon. Directed by Robert Mandel. PG-13. **10, 19, 24, 40, 64, 85, 160, 200, 215, 216, 219, 302, 304, 312, 315, 406, 505, 512, 516, 524, 533, 534, 601, 606, 608, 610, 612, 616, 625, 635, 638, 702, 704, 705, 706, 709, 715, 755, 761, 801, 817, 820, 904, 912, 915, 919, 936, 938, 953, 961, 965, 967, 970**

SINGLE WHITE FEMALE—(1 hr. 47 min.; 1992) Bridget Fonda plays Allie Jones, a lonely Manhattan businesswoman who advertises for a roomie and winds up with a slumping, dough-faced loon evidently weaned on videotapes of *Persona* and *Dead Ringers*. Hedy Carlson (Jennifer Jason Leigh) is barely in the door before she's aping Allie's soignée look and sniffing over her like a lovestruck troll. It's hard to praise any movie that implies that if you open your door to a stranger, a psycho-killer will probably walk through. But for a while, this one offers the fun of watching attractive stars with dueling styles. While Fonda gives Allie the old-style Hollywood treatment—she lets her high cheekbones, long legs, and amply displayed derrière do most of the work—Leigh works from the inside, burrowing into her character like a plump, cunning worm. Her sly dementia as Hedy underscores what last year's *Rush* established: She's Hollywood's best young actress. Director Barbet Schroeder's last movie, *Reversal of Fortune*, turned the Claus von Bülow murder case into hilarious black comedy. This story's a hoot, too—until the action turns so loutish and gory the laughter dies on your lips. Can we all just agree that women are psychopaths and come up with some new movie ideas? (Powers, 8/31/92) R. **2, 20, 38, 46, 59, 66, 87, 152, 158, 160, 200, 203, 208, 214, 218, 219, 300, 304, 319, 320, 406, 503, 515, 530, 606, 608, 611, 621, 625, 761, 902, 905, 906, 907, 908, 918, 919, 934, 961, 965**

SINGLES—(1 hr. 39 min.; 1992) Reviewed in this issue. PG-13. **10, 19, 33, 62, 67, 85, 152, 155, 158, 160, 206, 210, 214, 217, 219, 221, 300, 306, 307, 313, 314, 315, 316, 319, 406, 503, 505, 506, 507, 517, 520, 522, 524, 527, 530, 532, 603, 606, 608, 610, 619, 621, 625, 627, 632, 634, 705, 706, 708, 709, 714, 723, 724, 756, 759, 761, 803, 805, 816, 818, 819, 900, 901, 903, 905, 912, 919, 933, 950, 952, 961, 965, 972**

SISTER ACT—(1 hr. 46 min.; 1992) After witnessing a mob murder, Whoopi Goldberg goes underground with the help of the police witness-protection program. Now this gaudy nightclub singer must tone down her act, donning a new kind of habit to fit into the strict order of a convent. Directed by Emile Ardolino. PG. **311, 511, 601, 521, 522, 530, 606, 611, 761, 918**

SNEAKERS—(2 hrs. 9 min.; 1992) Robert Redford is top tomato of a disreputable band of high-tech security experts misnamed "sneakers." With Dan Aykroyd, Ben Kingsley, Mary McDonnell, River Phoenix, Sidney Poitier, and David Strathairn. Directed by Phil Alden Robinson. PG-13. **6, 19, 25, 31, 38, 53, 68, 152, 155, 158, 160, 200, 204, 213, 219, 220, 221, 300, 304, 307, 308, 310, 313, 315, 316, 319, 401, 406, 503, 504, 505, 506, 507, 509, 517, 523, 524, 530, 601, 606, 608, 610, 612, 617, 618, 619, 621, 625, 639, 700, 703, 706, 716, 718, 723, 724, 753, 755, 800, 807, 818, 820, 900, 902, 905, 915, 916, 917, 919, 931, 933, 951, 952, 961, 964, 965, 971**

STORYVILLE—(1 hr. 52 min.; 1992) In the heart of New Orleans, a young lawyer from a powerful Louisiana family finds his congressional aspirations threatened when he becomes involved in an intriguing murder case. With James Spader, Joanne Whalley-Kilmer, and Jason Robards. R. **13, 43, 59**

SWOON—(1 hr. 35 min.; 1992) Using archival footage, courtroom testimony, and re-created dramatic scenes, director Tom Kalin takes an in-depth look at the notorious murder trial of Leopold and Loeb, two young men—both homosexual and from wealthy Jewish families—accused of killing a 14-year-old boy in Chicago in the twenties. NR. **81**

3 NINJAS—(1 hr. 25 min.; 1992) These little ninjas aren't turtles but three resourceful brothers who take on agang of kidnappers and an evil ninja master. Directed by Jon Turteltaub. With the animated short *Petal to the Metal*. PG. **158, 160, 305, 511, 601, 530, 606, 608, 755, 906, 918, 919, 953, 966**

THE TUNE—(1 hr. 12 min.; 1992) An animated film by the bizarre Bill Plympton. En route to the Big Time, a struggling songwriter takes an unfortunate detour through the bizarre town of Flooby Nooby, where dogs impersonate Elivis, noseless cabdrivers sing the blues, and fast food does the two-step. NR. **15**

TWIN PEAKS: FIRE WALK WITH ME—(2 hrs. 14 min.; 1992) The quirky cast from the television series (except Lara Flynn Boyle) tells what really happened to Laura Palmer in a *Twin Peaks* prequel that chronicles the events that occurred in the week before the mysterious murder. Directed by David Lynch. R. **59**

★**UNFORGIVEN**—(2 hrs. 10 min.; 1992) A bitterly honest and witty movie—an adult Western. Working with a vibrant, classically structured screenplay by David Webb Peoples, Clint Eastwood has created a work of surprising moral complexity, a mordant yet sustained and even-flowing work of art. In the lonely town of Big Whiskey in the Wyoming high country, a prostitute laughs at a cowboy as he undresses, and he slashes her face with a knife. The sheriff, Little Bill Daggett (Gene Hackman), a jovially ruthless retired outlaw, forces the cowboy and his partner to turn over to the owner of the whorehouse a payment of six horses. By failing to serve justice, the sheriff unleashes the dogs of chaos. The prostitutes contribute their earnings to a bounty, and the aging killers of the old West head for Big Whiskey, including Bill Munny (Eastwood) and English Bob (Richard Harris), both of whom have memorable confrontations with Little Bill. Grimacing as he struggles with his horse, Clint Eastwood, at 62, finally makes expressive use of his dry, gnarled taciturnity. Eastwood has always had a mordant streak of humor based on cutting through the bull. Now he achieves the same abrupt rush of attention without always resorting to violence. He has discovered the pleasures of language and irony. Eastwood's *Unforgiven* is a work of revisionist classicism, yet it's a masterpiece. With Morgan Freeman and Saul Rubinek as a dime novelist, the ersatz poet of the old West's decline. (8/24/92) R. **18, 33, 52, 89, 160, 310, 502, 515, 523, 530, 606, 608, 715, 723, 753, 904**

WIND—(2 hrs. 6 min.; 1992) After making a mistake that causes the United States to lose the America's Cup for the first time in 140 years, helmsman Will Parker (Matthew Modine) decides to put the wind back in his sails and win back the Cup. With Jennifer Grey. Directed by Carroll Ballard. PG-13. **20, 33, 60, 307, 314, 506, 514, 522, 600, 610, 621, 625, 634, 702, 761, 805, 808, 920**

REVIVALS

EDWARD II—(1 hr. 31 min.; 1992) British director Derek Jarman puts a political spin on Christopher Marlowe's classic play about Edward II (Steven Waddington), his lover Piers Gaveston (Andrew Tiernan), and their swift and brutal fall from power. With Tilda Swinton. R. **7**

THE LOST BOYS—(1 hr. 38 min.; 1987) Comedy and horror about a group of young vampires at a seaside community. With Corey Feldman, Jami Gertz, Corey Haim, Edward Herrmann, Barnard Hughes, Kiefer Sutherland, and Dianne Wiest. Screenplay by Janice Fischer, James Jeremias, and Jeffrey Boam. Dir. Joel Schumacher. R. **9**

THE PRESIDIO—(1 hr. 56 min.; 1988) When a murder occurs at a military base in San Francisco, a homicide detective and the provost marshal at the base forget past differences to solve the murder. With Sean Connery, Mark Harmon, and Meg Ryan. Screenplay by Larry Ferguson. Dir. Peter Hyams. R. **5**

THEATER LISTINGS

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BROADWAY

Previews

OBA OBA '93—The ninth edition of Franco Fontana's musical featuring the sights and sounds of Brazil and its newest dance craze—the "Samba Reg," a combination of traditional samba and reggae. Seventy-five dancers, singers, and magicians help portray the country's mix of black, Portuguese, and Indian cultures. Musical direction by Wilson Mauro and Joe Roberto "Branco"; choreography by Roberto Abrahao. Previews now prior to a 10/1 opening. Tuesday through Saturday at 8 p.m.; Sunday at 7:30 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m.; through 11/15; $25 to $45. **Marquis Theatre,** 1535 Broadway, at 45th Street (307-4100). **IRLS**

Now Playing

ANNA KARENINA—The premiere of Peter Kellogg's musical adaptation of the Tolstoy classic. Ann Crumb stars as Anna, a woman whose affair with a younger man costs her everything—including, eventually, her life. With music by Daniel Levine; directed by Theodore Mann. With Melissa Errico, in her Broadway debut, as Kitty; Gregg Edelman as Levin; Scott Wentworth as Vronsky; John Cunningham as Karenin; and Jerry Lanning as Stiva. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $40, $45. **Circle in the Square,** 1633 Broadway, at 50th Street (307-2704). **IRLS**

CATS—A picturesque musical based on T. S. Eliot's delightful *Old Possum's Book of Practical Cats,* and presented with a first-rate cast of 23 talented American "cats"; direction by Trevor Nunn; music by Andrew Lloyd Webber; choreography by Gillian Lynne. There's splendid scenery and costumes, lightsome, high-flying dancers, exciting and show stopping lighting, and, with Trevor Nunn's canny, effervescent direction, almost too much dazzlement. Opened: 10/7/82. Monday through Saturday (Thursdays are dark) at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $37.50 to $65. **Winter Garden Theater,** 1634 Broadway, at 50th Street (239-6200). 2 hrs. 45 mins. ●● **IRLS**

CATSKILLS ON BROADWAY—Conceived by Freddie Roman, a revue that pays tribute to the area that spawned America's funniest people. Stand-up comics Louise DuArt, Mal Z. Lawrence (who takes jokiness to shriekingly spectacular heights), Freddie Roman (the non-Italian behind the whole affair), and Dick Capri fit the bill. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2; Sunday at 3; $36 to $55. Opened: 12/5/91. **Lunt-Fontanne Theater,** 205 West 46th Street (307-4100). 2 hrs. **IRLS**

CONVERSATIONS WITH MY FATHER—Set in a tavern in lower Manhattan, Herb Gardner's play, starring Judd Hirsch, James Sutorius, and David Margulies, spans four decades and focuses on a youth's coming-of-age and his struggle to communicate with his strong-willed immigrant father; directed by Daniel Sullivan. Featured in the cast are Marilyn Sokol, Joseph Siravo, Jason Biggs, Gordana Rashovich, Alan North, Peter Gerety, thirteen-year-old Jason Woliner, Tony Gillan, and Richard Council. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $30 to $45. **Royale Theater,** 242 West 45th Street (239-6200). 2 hrs. 30 mins. **IRLS**

CRAZY FOR YOU—The 1992 winner of three Tony awards, including Best Musical. Harry Groener and Jodi Benson star in this musical comedy set in the 1930s, about a banker's son who is sent by his mother to foreclose on a theater in a mining town in Nevada, where he falls in love with the only girl in the town of 157 men. When the great American musical-comedy tradition is perilously close to total eclipse, this one lights a small but gallant and inspiriting candle. Book by Ken Ludwig, co-conceived by Mike Ockrent; music includes several Gershwin standards; choreography by Susan Stroman; directed by Mike Ockrent. Featured in the cast are John Hillner, Michele Pawk, Bruce Adler, Ronn Carroll, Jane Connell, Beth Leavel, the Manhattan Rhythm Kings. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; $30 to $65. **Shubert Theater,** 225 West 44th Street (239-6200). 2 hrs. 40 mins. **IRLS**

DANCING AT LUGHNASA—(Pronounce it LOOnasa) Brian Friel's 1992 Tony-award-winning play, set in Donegal in 1936, focuses on five unmarried sisters who are barely scraping by to make ends meet; directed by Patrick Mason. High praise for this excellent drama, which makes the art of unfulfillment fulfilling. The cast features Donal Donnelly, Miriam Healy-Louie, Patricia Hodges, Jacqueline Knapp, Kenneth L. Marks, Jan Maxwell, John Wesley Shipp, Jennifer Van Dyck. Opened: 10/24/91. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3; $35 to $45. **Plymouth Theater,** 236 West 45th Street (239-6200). 2 hrs. 40 mins. **IRLS**

FALSETTOS—Michael Rupert, Stephen Bogardus, Chip Zien star in a dual bill of one-act musicals looking at the American family and bar mitzvah traumas, in *March of the Falsettos,* with book, music, and lyrics by William Finn, and *Falsettoland,* book by Finn and James Lapine; music and lyrics by Finn; both directed by James Lapine; featuring Andrew Harrison Leeds, Heather MacRae, Barbara Walsh, Jonathan Kaplan, Maureen Moore. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; $40 to $60. **John Golden,** 252 West 45th Street (239-6200). 2 hrs. 40 mins. **IRLS**

FIVE GUYS NAMED MOE—A musical revue by Clarke Peters, choreographed and directed by Charles Augins, celebrating songs of the 1940s jazz star Louis Jordan; six singer/dancers (only five of them are named Moe) romp through the best known. Featured in the cast are Jerry Dixon, Glenn Turner, Doug Eskew, Jeffrey Sams, Milton Craig Nealy, and Kevin Ramsey. Monday through Saturday (Thursdays are dark) at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $15 to $60. **Eugene O'Neill Theater,** 230 West 49th Street (239-6200). 2 hrs. **IRLS**

GUYS AND DOLLS—Peter Gallagher, Nathan Lane, Josie DeGuzman, and Faith Prince star in a top-notch revival of the 1950 musical; the book is by Jo Swerling and Abe Burrows, and is based on Damon Runyon's characters (all as intoxicatingly irresistible as ever) in his short stories about high and low life around Times Square; score by Frank Loesser; directed by Jerry Zaks, whose staging has enough excellence and competence to give you a lasting high. Christopher Chadman's choreography, buoyed by the splendid likes of Scott Wise and Gary Chryst, soars, bounces and slides to new heights of musical-comedy dancing. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; $45 to $65. **Martin Beck Theater,** 302 West 45th Street (239-6200). 2 hrs. 30 mins. **IRLS**

JAKE'S WOMEN—Neil Simon's play, starring Alan Alda, is set in a New York loft and focuses on a middle-aged writer and six of the most important women in his life, some present, some appearing only in his memory; Gene Saks has directed, with his customary polish, a scintillating cast. Brenda Vaccaro's wisely wisecracking sister is a triumph of timing and inflection, and Joyce Van Patten, the extreme Jewish-motherliest of psychotherapists, could outshrink Barbra Streisand any day of the week; Kate Burton displays unsuspected warmth. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $25 to $47.50. **Neil Simon Theater,** 250 West 52nd Street (307-4100). **IRLS**

JELLY'S LAST JAM—Once again, Gregory Hines proves the consummate leading man as he stars in a musical based on the life and times of musician-composer Jelly Roll Morton; book and direction by George C. Wolfe; music by Jelly Roll Morton; lyrics by Susan Birkenhead. Featured in the cast are Savion Glover (whose duets with Hines are dazzling), Keith David, Tonya Pinkins, Brenda Braxton, Stanley Wayne Mathis. The Mardi Gras atmosphere here is stunning, both aesthetically and in its social and historic insight. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $40 to $65. **Virginia Theater,** 245 West 52nd Street (239-6200). 2 hrs. 40 mins. **IRLS**

LOST IN YONKERS—Lucie Arnaz and Isa Thomas star in Neil Simon's splendidly constructed, tickling, teasing, heart-tugging, tear-jerking play (for which he received the 1991 Pulitzer Prize), set in 1942. The production is staged consummately by director Gene Saks, and focuses on a German-Jewish termagant grandmother who rules her home with an iron fist, runs a candy store downstairs, and has made all four of her own children misfits. Her two grandchildren are left in her care while their father goes South to work. With Timothy Jerome, Jamie Marsh, Graham Sack, Brian Markinson, Lauren Klein. Opened: 2/21/91. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $30 to $47.50. **Richard Rodgers Theater,** 226 West 46th Street (307-4100). 2 hrs. 30 mins. ● **IRLS**

LES MISERABLES—Musical, based on the Victor Hugo novel; the book is by Alain Boublil and Claude-Michel Schonberg; music is by the latter; the lyrics are by Herbert Kretzmer; adapted and directed by Trevor Nunn and John Caird with their customary panache. A fugitive is pitted against a self-righteous police inspector in a lifelong struggle to evade capture. Featured in the cast are Mark McKerracher, Rachel York, Richard Kinsey, Brandy Brown, Lawrence Anderson, Eric Kunze, Drew Eshelman, Melissa Anne Davis, and Evalyn Baron. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $15 (for rear mezzanine) to $65. **Imperial Theater,** 249 West 45th Street (239-6200). 3 hrs. 15 mins. ●● **IRLS**

MISS SAIGON—Francis Ruivivar, Leila Florentino, Sean McDermott star in a musical romance, directed by Nicholas Hytner; score is by Claude-Michel Schonberg; lyrics by Alain Boublil and Richard Maltby Jr.; about love and self-sacrifice involving a lonely Vietnamese girl and a smitten American soldier in 1975, at the time of the fall of Saigon. With Alton White, Jane Bodle, Barry Bernal, and Annette Calud. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2; $15 (for the *rear* of the rear mezzanine) to $65. Opened: 4/11/91. **Broadway Theater,** Broadway at 53rd Street (563-2266). 2 hrs. 45 mins. ● **IRLS**

THE PHANTOM OF THE OPERA—Andrew Lloyd Webber and Harold Prince's musical, based on Gaston Leroux's novel; lyrics by Charles Hart and Richard Stilgoe; choreography by Gillian Lynne. All have created a terrific technical achievement chock-full of gorgeous scenery and costumes. The action takes place in 1860 and tells of a Creature (Mark Jacoby) who haunts the premises beneath the Paris Opera House and exercises a reign of terror over performers and audience alike. With Karen Culliver, Hugh Panaro, Catherine Ulissey, Marilyn Caskey, George Lee Andrews, Leila Martin, Jeff Keller, and Gary Rideout. Monday–Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; $15 (for *rear* of the rear mezzanine) to $65. Opened: 1/6/88. **Majestic Theater,** 247 West 44th Street (239-6200). 2 hrs. 30 mins. ●● **IRLS**

THE REAL INSPECTOR HOUND and **THE FIFTEEN MINUTE HAMLET**—This double bill of Tom Stoppard comedies features a thriller/spoof about a theater critic with murder on his mind, preceded by Stoppard's fifteen-minute take on the Bard's classic. Directed by Gloria Muzio. Featuring Shan Willis, Joseph Adams, David Healy, Simon Jones, Rod McLachlan, J. Smith-Cameron, Jane Summerhays, and Jeff Weiss. Tuesday through Saturday at 8 p.m.; Saturday at 2 p.m.; Sunday at 2 p.m. and 7:30; through 10/4; $35 to $39. **The Roundabout/Criterion,** 1530 Broadway, at 45th Street (869-8400). **IRLS**

THE SECRET GARDEN—Musical based on Frances Hodgson Burnett's novel about a lonely orphan (Lydia Ooghe) who goes to live with her brooding uncle (Howard McGillin) on the moors and discovers a magic garden where anything can happen (and does). The book and lyrics are by Marsha Norman; the music is by Lucy Simon; the direction is by Susan H. Schulman; and the choreography is by Michael Lichtefeld. With Diedrich Stelljes, Rebecca Luker, Robert Westenberg, Barbara Rosenblat, Jed Cohen, Tom Toner, and Alison Fraser. Tuesday, Thursday, Friday, and Saturday at 8 p.m.; Wednesday, Thursday, and Saturday at 2 p.m.; Sunday at 3 p.m.; $30 to $60. Opened: 4/25/91. **Saint James,** 246 West 44th Street (239-6200). 2 hrs. 30 min. ● **IRLS**

THE WILL ROGERS FOLLIES—The 1991 winner of six highly deserved Tony awards (including Best Musical), Drama Critics Award, Drama Desk Award. Director/choreographer Tommy Tune's flair never fails. The musical, starring Mac Davis, is replete with new, pretty Ziegfeld Girls, excellent dancers, every one wearing thoroughly original and elegant costumes by Willa Kim; a sensational rope twirler (Vince Bruce); a wonderful dog act; and absolutely delightful and right scenery by Tony Walton. The book is by Peter Stone; the succulent music is by Cy Coleman; and the lyrics are by the Comden and Green team. Also with Nancy Ringham, Marla Maples (in her Broadway debut), Dick Latessa, Will Rogers Wranglers, and the Madcap Mutts. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $25 to $65. Opened: 5/1/91. **Palace Theater,** Broadway at 47th Street (307-4100). 2 hrs. 40 mins. ● **IRLS**

OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ALI—Graydon Royce and Geoffrey C. Ewing's new drama about the former heavyweight boxing champion. Tuesday through Saturday at 8 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m.; through 11/8; $22.50 to $25. **The Sheridan Square Theatre,** 99 Seventh Avenue South (924-7100).

LES ATRIDES—Théâtre du Soleil makes its New York debut in three four-play cycles of the Greek saga of the cursed house of Atreus, directed by Ariane Mnouchkine. Featuring *Iphigenia in Aulis, Agamemnon, The Libation Bearers,* and *The Eumenides*; in French with English headset translation ($5) available. Thursday, Friday, and Saturday at 8 p.m.; Saturday at 3:30 p.m.; Sunday at at 1:30 p.m. and 6 p.m.; through 10/11; $40. Brooklyn Academy of Music at **Park Slope Armory,** 15th Street and Eighth Avenue, Brooklyn (307-4100).

BALANCING ACT—Dan Goggin's new musical about balancing a career in show business with life. Directed by Goggin and Tony Parise. With Teri Gibson, Robin Taylor, Susan Jacks. Sunday at 7 p.m.; $30. **Douglas Fairbanks Theatre,** 432 West 42nd Street (239-4321).

BEAU JEST—James Sherman's comedy about a Jewish woman (Laura Patinkin) in her 20s, secretly dating a man (Bill Doyle) she fears her parents will not accept, who invents another "perfect boyfriend" (a Jewish doctor), then faces the inevitable when the family meets the out-of-work actor (Tom Hewitt) she's hired to play her suitor; directed by Dennis Zacek. With Larry Fleischman, Catherine Wolf, Bernie Landis. Monday–Saturday at 8 (no Thursday shows); Wednesday at 2; Saturday and Sunday at 3; $25 to $35. **Lamb's,** 130 West 44th Street (997-1780).

THE BEST OF FORBIDDEN BROADWAY—*Tenth Anniversary Edition*, with numbers from each version, plus material on the new season; lyrics and direction by Gerard Alessandrini. With David Benoit, Susanne Blakeslee, Dorothy Kiara, Michael McGrath, and Brad Ellis on piano. Tuesday through Friday at 8:30 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3:30 p.m. and 7:30 p.m.; $35. **Theater East,** 211 East 60th Street (838-9090).

BLUE MAN GROUP: TUBES— Matt Goldman, Phil Stanton, and Chris Wink are the three mad men really looking like men from Mars, with their musical group making an enjoyable mess of this merry performance art with a special kind of nonsense; directed by Marlene Swartz. Tuesday through Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3 p.m. and 7 p.m.; $22.50 to $35. **Astor Place Theater,** 434 Lafayette Street (254-4370).

BORN TO RUMBA!—A musical by Michael Alasa about sex, sin, sacrifice, and self-deception, set in a pre-Castro Havana nightclub; with Al Roffe, Al Rodriguez, Angela DeCicco, Sally Deering, and Mary Ann Maratos. Opened: 9/12/91. Thursday and Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; $17; through 1/2. **DUO Theater,** 62 East 4th Street (598-4320). ●

BROTHER TRUCKERS—A "comedy *noir*" from the Ridiculous Theatrical Company about men who haul trash and the women who love them. Written by Georg Osterman and directed by Everett Quinton. With Maureen Angelos, Eureka, Lisa Herbold, Noelle Kalom, James Lamb, Georg Osterman, Stephen Pell, and Everett Quinton. Wednesday through Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 7 p.m.; through 10/11; $25. **Charles Ludlum Theater,** One Sheridan Square, at West 4th Street and Seventh Avenue (691-2271).

CORKSCREWS—Tony Lang, Arthur Siegel, and Miriam Fond's "slightly twisted" musical revue. Every Monday at 8:30 p.m.; $15. **Theatre East,** 211 East 60th Street (838-0177).

CUT THE RIBBONS—A new musical that takes a comical look at the relationship between mothers and daughters. Directed by Sue Lawless; choreographed by Sam Viverito. With Georgia Engel, who played Georgette Baxter on *The Mary Tyler Moore Show;* Barbara Feldon, *Get Smart*'s Agent 99; and Donna McKechnie, the Tony-award-winning Cassie from *A Chorus Line.* Lyrics by Mae Richard, music by Cheryl Hardwick and Mildred Kayden, sets and lighting design by Michael Hotopp. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $35. **Westside Theatre,** 407 West 43rd Street (307-4100).

THE DESTINY OF ME—In Larry Kramer's companion piece to *The Normal Heart,* Ned Weeks, founder of the AIDS-activist movement, comes to terms with the disease and his own mortality; directed by Marshall W. Mason. Featured in the cast are Peter Frechette, Jonathan Hadary, Oni Faida Lampley, Piper Laurie, Bruce McCarty, John Cameron Mitchell, and David Spielberg. Previews begin 9/30 prior to a 10/20 opening. Tuesday through Saturday at 8 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m. and 7:30 p.m.; $35; through 11/15. **The Lucille Lortel Theatre,** 121 Christopher Street (239-6200).

DISTANT FIRES—Set in Ocean City, Maryland, where violent racial rioting has been occurring, Kevin Heelan's play focuses on the competition for a promotion between black and white construction workers. Directed by Clark Gregg. Tuesday–Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3 p.m. and 7 p.m. $30, $35. **Circle in the Square Downtown Theatre,** 159 Bleecker Street (254-6330).

DOLORES and **WOMEN AND WALLACE**—The Gilgamesh Theatre Group presents two one-acts: Edward Allan Baker's dark comedy about two sisters who come together through a crisis, directed by Kevin Barry; and Jonathan Marc Sherman's comedy/drama about a young man's coming-of-age and the women who help him, directed by Bob Verini. Thursday through Saturday at 8 p.m.; Saturday and Sunday at 3 p.m.; Monday and Wednesday at 7 p.m.; through 10/11; $10. **Samuel Beckett Theatre,** 410 West 42nd Street (594-2826).

THE FANTASTICKS—The longest-running show on or off Broadway (now in its 33rd year!) is a gracious musical fable that spawned much talent in its time. Children who saw it decades ago now bring their children to enjoy it. Tuesday through Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3 p.m. and 7:30 p.m.; $28 to $32. Opened: 5/3/60. **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ●●

FOREVER PLAID—A musical comedy written and directed by Stuart Ross tells about a semi-professional harmony-group tour cut short by a fatal car accident the night of their first gig in 1964; and now the "teen angels" are allowed a night at liberty on earth to do the show they never got to do in life. With Paul Binotto, Neil Nash, Gregory Jbara, and Michael Winther. A many-splendored thing! Tuesday through Friday at 8 p.m.; Saturday at 7:30 p.m. and 10:30 p.m.; Sunday at 3 p.m. and 7:30 p.m.; Wednesday at 2:30 p.m.; $30 to $35. Opened: 5/20/90. **Steve McGraw's,** 158 West 72nd Street (595-7400). ●●

THE HOLY TERROR—A comedy/drama about the rise and fall of a sexually driven English publisher, written and directed by Simon Gray. Featured in the cast are Daniel Gerroll, Noel Derecki, Anthony Fusco, and Michael McGuire. Previews now prior to a 10/8 opening. Tuesday through Saturday at 8 p.m.; Sunday at 7:30 p.m.; Saturday and Sunday at 3 p.m.; previews $28; $35 thereafter. **Promenade Theatre,** 2162 Broadway, at 76th Street (239-6200).

JOYICITY and **FRANKLY BRENDAN**—Dublin-born brothers Vincent and Chris O'Neill perform in these two one-man shows from the Irish Repertory Theatre Company. The first features James Joyce's works as written for the stage by Ulick O'Connor; directed by Caroline FitzGerald. In the second, Chris O'Neill plays humorous characters from the works of Brendan Behan and Frank O'Connor. Tuesday through Saturday at 8 p.m.; Saturday at 3 p.m.; Sunday at 3 p.m. and 7 p.m.; through 10/4; $20. **Actors' Playhouse,** 100 Seventh Avenue, at Christopher Street (564-8038).

LOTTO—EXPERIENCE THE DREAM—Cliff Roquemore's play, which he also directed, is about the effect that winning the lottery has on twelve characters in an interracial cast surrounding members of a black family who learn that much cash doesn't necessarily solve all one's various problems. Featured in the cast are Earl Fields Jr., Peace Roberts, and Jessica Smith. Wednesday through Saturday at 8 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m. and 7 p.m.; $20 to $25. **Union Square Theatre,** 100 East 17th Street (505-9021).

MAD FOREST—Caryl Churchill's drama about two families in Romania before, during, and after the 1989 overthrow of dictator Nicolae Ceauşescu. Directed by Mark Wing-Davey. With Rob Campbell, Randy Danson, Garret Dillahunt, Lanny Flaherty, Calista Flockhart, Mary Mara, Christopher McCann, Tim Nelson, Mary Schultz, Rocco Sisto, and Jake Weber. Previews now prior to a 10/1 opening. Tuesday through Saturday at 8 p.m.; Sunday at 7 p.m.; Saturday and Sunday at 2:30 p.m.; through 11/22; $35. Manhattan Theatre Club Stage I at **City Center,** 131 West 55th Street, between Sixth and Seventh Avenues (581-1212).

A MOON FOR THE MISBEGOTTEN—Eugene O'Neill's final play contains an autobiographical tone that carries the story of his older brother, Jamie, to its tragic conclusion. Directed by Allan Carlsen. Featured in the cast are Joanne Camp, Paul O'Brien, Frank Lowe, Arnie Burton, and Hank Wagner. Tuesday through Friday at 8 p.m.; Saturday at 5 p.m. and 9 p.m.; Sunday at 2 p.m.; through 10/24; $12 to $16. **The Pearl Theatre,** 125 West 22nd Street, between Sixth and Seventh Avenues (645-7708).

MURDER IN DISGUISE—Set in a Victorian mansion, John Glines's gay comedy/mystery is about seven men who play a game of Murder, which soon becomes all too real. Directed by Pip Carpenter. Wednesday through Friday at 8 p.m.; Saturday at 6 p.m. and 9 p.m.; Sunday at 7 p.m.; $25. **The Courtyard,** 39 Grove Street (564-8038).

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THEATER

THE NEWS IN REVIEW—Nancy Holson's musical comedy parodies the faces, places, and issues in the news. Directed by Terry Long; with a cast of five. Tuesday through Friday at 8 p.m.; Saturday at 3 p.m. and 8 p.m. and 10:30 p.m.; Sunday at 7 p.m. $22.50, $25, plus an $8 minimum for food and drinks. **Del's Down Under,** Delsomma's Restaurant, 266 West 47th Street (719-4179).

THE NIGHT LARRY KRAMER KISSED ME—David Drake is the author and star of this one-man show, composed of vignettes about contemporary gay culture. Directed by Chuck Brown. Tuesday through Friday at 8:30 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 7 p.m.; $28. **Perry Street Theatre,** 31 Perry Street (691-2509).

NUNSENSE—Dan Goggin's entertaining musical comedy, now in its seventh year, of five sensible and motivated nuns who mount a talent show to raise money for what they personally and firmly consider to be a good and noble cause. Tuesday through Saturday at 8 p.m.; Saturday and Wednesday at 2 p.m.; Sunday at 3 p.m.; $30 to $35. **Douglas Fairbanks Theater,** 432 West 42nd Street (239-4321). ●●

AN OLD ACTRESS IN THE ROLE OF DOSTOEVSKY'S WIFE—Russian playwright Edvard Radzinsky's drama makes its English-language debut at Jean Cocteau Repertory. Set in an asylum, it incorporates actual conversations of Anna Grigorevna and Fyodor Dostoevsky as written in Grigorevna's diaries and memoirs. Translated by Alma M. Law. With Craig Smith and Jere Jacob. In rotating repertory with *Under Milk Wood.* Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; through 11/13; $18. **Bouwerie Lane Theatre,** 330 Bowery (677-0060).

PERFECT CRIME—Warren Manzi's long-running thriller about a wealthy psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." With Catherine Russell, Warren Manzi, J.A. Nelson, Graeme Malcolm, and Dean Gardner; directed by Jeffrey Hyatt. Opened: 4/5/87. Monday, Thursday, Friday, and Saturday at 8 p.m.; Sunday at 3 p.m. and 7 p.m.; Wednesday and Saturday at 2 p.m.; $30. **Theater Four,** 424 West 55th Street (695-3401). ●●

A RAG ON A STICK AND A STAR—A musical by Eric Blau and Elliot Weiss about the life and times of Theodor Herzl, spiritual founder of the state of Israel. Tuesday through Sunday at 8 p.m.; Saturday and Sunday at 3 p.m.; through 10/18; $20. **TheatreRow Theatre,** 420 West 42nd Street (243-1848).

REMEMBRANCE—A melancholy love story involving a Catholic and a Protestant in contemporary Belfast. Written by Graham Reid; directed by Terence Lamude. With Milo O'Shea, Frances Sternhagen, Mia Dillon, John Finn, Terry Donnelly, and Caroleen Feeney. Previews now prior to a 9/30 opening. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2:30 p.m.; Sunday at 3 p.m.; previews $25; $35 thereafter. **John Houseman Theatre,** 450 West 42nd Street (564-8038) or (967-9077).

REPERTORIO ESPANOL—October performances: *I'm Getting Off at the Next Stop—And You?*; through 10/24. English synopsis provided; $20. **Gramercy Arts Theatre,** 138 East 27th Street (889-2850).

THE ROADS TO HOME—Three women struggle to keep their dignity and spirit alive in the face of adversity in 1920s Texas. Written and directed by Horton Foote. With Jean Stapleton, Hallie Foote, Devon Abner, William Alderson, Frank Girardeau, Dan Mason, Michael Hadge, Emmet O'Sullivan-Moore, and Rochelle Oliver. Wednesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; through 11/1; $30. **The Lamb's Little Theatre,** 130 West 44th Street (997-1780).

ROLEPLAY—Doug Haverty and Adryan Russ's musical about five women in group therapy. Directed by Henry Fonte; with a cast of six. Tuesday through Saturday at 8 p.m.; Sunday at 2 p.m. and 7 p.m.; $18, $22. **The Village Theatre Company,** 113 West 22nd Street (564-8038).

RUTHLESS!—A musical comedy with book, lyrics, and direction by Joel Paley, music by Marvin Laird, about a girl (eleven-year-old Laura Bundy) who will do anything to get the lead in her school show. With Donna English, Joel Vig, Denise Lor, Adinah Alexander, and Joanne Baum. Tuesday through Saturday at 8 p.m.; Saturday at 3 p.m.; Sunday at 3 and 7 p.m.; $37.50. **Players,** 115 MacDougal Street (254-5076).

THE SEAGULL—Anton Chekhov's comedy, in a production set in 1940s Hollywood, is adapted and directed by A.M. Raychel. Featured in the cast are Maggie Scott, John Henry, Richard Ross, and Tatyana Yassukovich. Wednesday through Saturday at 8:30 p.m.; through 10/17 (no performance 10/16); $15. **TheatreStudio Inc.,** 750 Eighth Avenue, at 46th Street (719-0500).

SIRENS—A musical about four American girls who become a superstar rock group in Tokyo. With book and direction by Richard Haase; music and lyrics by Haase, Bill Pitzonka, Davina Haase. Saturday and Sunday at 3 p.m.; $17.50. **Lonestar Roadhouse Theatre,** Broadway and 52nd Street (718-237-1055).

THE SISTERS ROSENSWEIG—Fifty-four-year-old Sara celebrates her birthday with siblings Gorgeous, group leader of the Newton Beth-El Sisterhood, and Pfeni, an international travel writer, in London. By Wendy Wasserstein; directed by Daniel Sullivan. With Jane Alexander, Madeline Kahn, Frances McDormand, Julie Dretzin, Patrick Fitzgerald, John Vickery, Robert Klein, and Rex Robbins. Previews now prior to a 10/22 opening. Tuesday through Saturday at 8 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m. and 7:30 p.m.; through 1/3; $37.50. At Lincoln Center's **Mitzi E. Newhouse Theater,** 150 West 65th Street (239-6200).

SIX WIVES—A chamber musical about Henry VIII and the six women he married: Anne Boleyn, Anne of Cleaves, Katherine Howard, Katherine of Aragon, Jane Seymour, and Katherine Parr. The cast of five (yes, five) is directed and choreographed by Maggie L. Harrer; music by Edward Thomas; book and lyrics by Joe Masteroff. With Steve Barton, Tovah Feldshuh, Kim Crosby, Rex D. Hayes, Bob Stillman. Varied schedule, 10/1 through 10/25; $20. **York Theatre,** 2 East 90th Street (534-5366).

UNDER MILK WOOD—Jean Cocteau Repertory's version of Dylan Thomas's "play for voices" is a lyrical account of a spring day in a Welsh seaside town, in which eight actors play 71 roles. Directed by Robert Hupp. In rotating repertory with *An Old Actress.* Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; through 11/20; $18. **Bouwerie Lane Theatre,** 330 Bowery (677-0060).

THE WORLD OF KURT WEILL—Juliette Koka stars in this retrospective of Kurt Weill's life, which includes works by Weill and by his collaborators. Musical direction by Elliot Finkel; with David Wolfson. Tuesday through Friday at 8:30 p.m.; Wednesday at 2:30 p.m.; Saturday at 2:30 p.m. and 7 p.m.; $15. **Theatre Arielle,** 432 West 42nd Street (564-8038).

YOU COULD BE HOME NOW—A one-woman show, written and performed by Ann Magnuson, who suggests that home and the American Dream are not all that theyused to be; directed by David Schweizer. Previews now prior to a 10/11 opening. Tuesday through Friday at 8 p.m.; Saturday and Sunday at 3 p.m. and 8 p.m.; $25; through 11/1. A New York Shakespeare Festival production at the **Joseph Papp Public Theater,** 425 Lafayette Street (598-7150).

YOUNG PLAYWRIGHTS FESTIVAL—Founded by Stephen Sondheim, Young Playwrights Inc. presents its eleventh annual festival, with plays written by those 18 years old or younger. Aurorae Khoo's *The P.C. Laundromat,* directed by Richard Caliban; Robert Levy's *Mrs. Neuberger's Dead,* directed by Michael Mayer; Terrance Jenkins's *Taking Control,* directed by Clinton Turner Davis; and Joanna Norland's *Mothers Have Nine Lives,* directed by Gloria Muzio. Tuesday through Saturday at 8 p.m.; Saturday at 3 p.m.; Sunday at 2 p.m. (except 10/11) and 7 p.m.; through 10/11; $22. **Playwrights Horizons,** 416 West 42nd Street (279-4200).

OFF OFF BROADWAY

ACADEMY STREET—A two-act drama by Richard Andrew Gaeta that looks at real-life problems faced by the developmentally disabled. Directed by John Eisner. Wednesday through Sunday at 8 p.m.; also 10/4 at 2 p.m.; through 10/4; $10. **The Kampo Cultural Center,** 31 Bond Street, near Astor Place (675-2574).

THE ADDING MACHINE—Elmer Rice's drama about an accountant who is replaced, after 25 years of loyal service, by an adding machine; directed by Peter Sylvester. Wednesday through Saturday at 8 p.m.; Sunday at 3 p.m.; through 10/4; $10. **Synchronicity Space,** 55 Mercer Street (925-5240).

ANDY WARHOL'S SECRET GIRLFRIEND—A romantic comedy by Richard Lay. Directed by John Wall. Wednesday through Saturday at 8 p.m.; Sunday at 3; through 10/4; $15. **INTAR,** 420 West 42nd Street (465-1761).

EL BARRIO—A musical-comedy revue that takes a comedic look at life in New York through Hispanic eyes. By Angel Salazar and Andrew Smith. Wednesday at 9 p.m.; $10, plus a two-drink minimum. **The Village Gate,** 160 Bleecker Street (982-9292).

BATTERY—A love story that takes an unusual twist based on John Steinbeck's *Of Mice and Men.* By Daniel Therriault; directed by Tim Raphael. With Joe Haddock, Terry Mamsch, and Mark McDonough. Thursday through Saturday at 8 p.m.; through 10/3; $12. **The Image Theatre,** 432 West 42nd Street, between Ninth and Tenth Avenues (245-0068).

BLUE HEAVEN—The violence of the death of a woman artist is paired with the public violence of the Desert Storm victory in the Persian Gulf. With an urban jazz mix by saxophonist Gretchen Langheld. Table seating, food and drink available. With George Bartenieff, Sheila Dabney, Nicki Paraso, Lee Nagrin, Rosalie Triana, Beverly Wideman, Christen Clifford, Joseph Kellough, and eleven-year-old Lailah Bragin. Thursday through Sunday at 8 p.m.; through 10/11. **Theater for the New City,** 155 First Avenue, between 9th and 10th Streets (254-1109).

CANDIDA—George Bernard Shaw's comedy about the love triangle of Candida, her social-reformer husband, the Rev. Morell, and a young poet named Marchbanks. Thursday through Saturday at 8 p.m.; Saturday and Sunday at 2 p.m.; through 10/4; $10. Roundabout's **Susan Block Theatre,** 307 West 26th Street, off Eighth Avenue (719-9393).

DANGEROUS DUETS—Soprano Jeff Loeffelholz and Tenor Michael Tidd sing show tunes with a twist in this musical-comedy revue. Fridays at 10 p.m.; through 11/27; $10, plus a two-drink minimum. Upstairs at Rose's Turn, 55 Grove Street (366-5438).

DEMOCRACY AND ESTHER—A Romulus Linney drama based on two novels by Henry Adams, mixing tales of love and ambition with scandals from the 1875 Grant administration; directed by Elisabeth Corley. With Frank Anderson, Fred Burrell, Kathleen Dennehy, Kathryn Eames, Mary Beth Peil, Priscilla Shanks, Maureen Silliman, Paul Urcioli, and John Woodson. Thursday through Saturday at 8 p.m.; Sunday at 3 p.m. and 7:30 p.m.; through 10/26; $12. **Church of the Holy Trinity,** 316 East 88th Street (860-7245).

THE DEPRESSION SHOW—A comedy featuring four depressed people and a renowned psychotherapist who must endure two sleazy television talk-show personalities. Written by Thomas Keith and Jane Young; music by Marc Steinberg; direction by George Hewit. Wednesday through Saturday at 8 p.m.; through 10/10; $10. **One Dream Theatre,** 232 West Broadway (279-4200).

DIVORCED, EVANGELICAL, AND VEGETARIAN—Laughter between liquor, worship, and vegetables helps three women survive New York in Gustavo Ott's comedy; in Spanish, directed by Luis Caballero. Saturday at 8 p.m.; Sunday at 4 p.m.; through 11/1; $8. Latin American Theatre Ensemble at **El Porton del Barrio,** 172 East 104th Street, between Lexington and Third Avenues (246-7478).

EDWARD THE SECOND—The Independent Theatre Company presents Christopher Marlowe's tragedy of the rise and fall of the king whose homosexual affair outraged the court. Director David LeBarron casts several women as key historical male figures. Wednesday through Saturday at 8 p.m.; through 10/10; $10. **House of Candles Theatre,** 99 Stanton Street, between First Avenue and Avenue A (353-3088).

FLIGHT—A drama about an aircraft that is forced down to a midwestern farm in the 1930s. By Juel Wiese; directed by George Rondo. Tuesday through Saturday at 8 p.m.; through 10/3; $10. Playwrights Active Cooperative Theater at **St. Clement's Church,** 423 West 46th Street (242-5888).

FORTY DEUCE—Alan Bowne's drama about the characters of 42nd Street: boy hustlers, pimps, and johns; directed by Tom O'Horgan. With Vincent Castellanos, Russell Coyne, Peter Craig, Chris Gordon, Sam Koppelman, Bobby Miller, Thom Valette. Thursday, Friday, and Saturday at 8 p.m. and 11 p.m.; through 10/25; $10. **Theatre for the New City,** 155 First Avenue, between 9th and 10th Streets (254-1109).

HANDY DANDY—A drama by William Gibson about a nun and the judge who sentences her for protesting against nuclear weapons; directed by Rorri Feinstein. With Meg Myles and Michael Landrum. Thursday through Saturday at 8 p.m.; through 10/10; $10. **Washington Square United Methodist Church,** 135 West 4th Street (580-0199).

LINE—Israel Horovitz's play about five people who want to be first in line; directed by Doug Lieth. Wednesday, Saturday, Sunday at 9:30 p.m.; $10. With Sonia Pilcer's *I-Land,* monologues in and about the Big Apple; Thursday and Friday at 9:30 p.m.; $10. **13th Street Theater,** 50 West 13th Street (675-6677). ●●

THE MYSTERY OF ANNA O—A drama set in Vienna and Chicago in which the characters try to discover the truth about Anna O's case, which forms the basis of psychoanalysis. Written by Jerome Coopersmith and Lucy Freeman. Wednesday through Saturday at 8 p.m.; also 10/4 at 2:30 p.m.; through 10/4; $10. **John Houseman Studio Theatre,** 450 West 42nd Street (279-4200).

PERSPECTIVES ON ALTERNATIVE LIFESTYLES—A festival of one-act plays that focus mostly on gay and lesbian themes. Thursday through Sunday at 7 p.m. and 9 p.m.; through 10/10; $10. Call for details. Nat Horne Theatre, 440 West 42nd Street (769-7973).

TONY 'N' TINA'S WEDDING—A wedding at St. John's Church, **81 Christopher Street**; then a reception at **147 Waverly Place,** with Italian buffet, champagne, and wedding cake. Tuesday through Sunday at 7 p.m.; Saturday and Sunday at 2 p.m. Phone for prices (279-4200). ●●

THE VOICE OF THE PRAIRIE—John Olive's tale of love lost and found in early-1900s America. Directed by Brenda Lynn Bynum. With James Jenner and Brian K. Jennings. Thursday through Saturday at 8 p.m.; Sunday at 5 p.m.; through 11/11; $12. **The Play Ground Theatre,** 230 East 9th Street (673-3706).

WAS IT SOMETHING I SAID?—The Miranda Theatre Company presents one-acts by women about words, love, and miscommunication. Featuring Karen Ellison's *The Harry and Sam Dialogues;* Terri Minsky's *The Perfect Couple;* and Valentina Fratti's *Jerusalem Mountain.* Wednesday through Saturday at 8 p.m.; Sunday at 3 p.m.; $10; through 10/4. **Alice's 4th Floor Theatre,** 432 West 42nd Street (581-3808).

WINGS THEATRE COMPANY—Glenn Allen Smith's black comedy *Hounded and Possessed,* directed by Barry Finch. Saturday at 7 p.m. and 10 p.m.; Sunday at 3:30 p.m. and 7 p.m.; through 10/4; $15. **Wings Theatre at the Archive,** 154 Christopher Street (627-2960).

WITHOUT WARNING—A family in a desolate lighthouse on the eastern coast of Ireland disagrees about the issues of unification and the IRA; by Joseph P. McDonald; directed by Leo Boylan. With James Cunningham, David Erbach, Paul Finnegan, Jim Flanagan, Jacqueline Kealy, Grainne Murphy. Thursday, Friday, and Saturday at 8 p.m.; Sunday at 3 p.m.; through 10/11; $10. **The Impact Theatre Company,** 612 Eighth Avenue, between 39th and 40th Streets (391-0418).

A WOMAN OF NO IMPORTANCE—The Westside Repertory production of Oscar Wilde's play; directed by Norman Rhodes. Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; through 10/4; $12. **Westside Repertory Theatre,** 252 West 81st Street (874-7290).

WUTHERING HEIGHTS, A ROMANTIC MUSICAL—Emily Brontë's immortal lovers, Cathy and Heathcliff, discover their love for each other to a score by Paul Dick; directed by Jack Horner. Tuesday through Saturday at 8 p.m.; Saturday and Sunday at 3 p.m.; through 9/27; $10. **The McGinn/Cazale Theatre Above the Promenade,** 2162 Broadway, at 76th Street (279-4200).

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GALLERIES

Galleries are generally open Tues.–Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

DAVID BAKALAR—Stainless steel and aluminum sculptures that combine organic and geometric shapes; through 10/4. Kouros, 23 E. 73rd St. (288-5888).

MAX BECKMANN—His self-portraits, created from the age of fourteen until his death at sixty-six in 1950, including paintings, drawings, and prints; through 10/31. Gagosian, 980 Madison Ave. (744-2313).

PATRICK CAULEY—Recent abstract paintings; through 10/10. Munroe, 9 E. 84th St. (249-5480), Wed.–Sat. 12–5.

THIERRY DESPONT—Large-scale drawings inspired by Arthur Rimbaud's poem, "Le Bateau Ivre"; 10/1–2 and 10/7–9. French Embassy, 972 Fifth Ave. (439-1400).

STEPHEN DESTAEBLER—Recent figurative bronze sculptures; 10/2–11/21. CDS, 76 E. 79th St. (772-9555).

STEVEN HARVEY—Paintings of erotic subject matter that combine figurative and abstract elements; 10/3–31. Schlesinger, 24 E. 73rd St. (734-3600).

HANNAH HOCH—Collages by this German artist who began her career in the 1920s in Berlin and was associated with the Dada Movement; through 10/6. Goethe House, 1014 Fifth Ave. (439-8700).

JOHN HOYLAND—Vividly-colored abstract paintings from 1989 to 1991; 10/1–11/8. Graham Modern, 1014 Madison Ave. (535-5767).

WIFREDO LAM—A retrospective of drawings, prints, and books by this Cuban artist (1902–82) whose works combine Synthetic Cubism with symbols of his native Afro-Cuban culture; through 12/20. Americas Society, 680 Park Ave. (249-8950).

EUGENE LEROY—Heavily-layered paintings from which images of traditional subject matter—nudes, portraits, and still life—seem to emerge; through 11/7. Werner, 21 E. 67th St. (988-1623). See "Solos," "SoHo and TriBeCa."

IRVING PETLIN—Recent pastels and drawings that are a reconstruction of the pre-WW2 streets of Warsaw as inspired by his childhood memories of that city and the writings of Bruno Schulz; through 10/20. Kent, 47 E. 63rd St. (980-9696).

HENRI MATISSE—Books illustrated by Matisse, including Mallarmé's *Poesies* (1932), Joyce's *Ulysses* (1935), and *Poèmes de Charles D'Orleans* (1950); 10/1–31. La Boetie, 9 E. 82nd St. (535-4865).

FAIRFIELD PORTER—Paintings and watercolors from 1948 to 1975, executed in Southampton, L.I. and Great Spruce Head, Maine; through 10/31. Hirschl & Adler, 21 E. 70th St. (535-8810).

BEVERLY SEMMES—An installation that uses clothing, such as dresses and men's suits, to create a psychological space in which the feminine form becomes architecture; through 10/6. Sculpture Center, 167 E. 69th St. (879-3500).

TOMMY SIMPSON—Recent furniture; 10/2–31. Kaplan, 969 Madison Ave. (535-2407).

DONALD SULTAN—Drawings and watercolors from 1987–92; through 10/8. Knoedler, 19 E. 70th St. (794-0550).

PAUL TUTTLE—Recent furniture works; through 10/17. Ralph, 43 E. 78th St. (288-5222).

57th Street Area

CHARLES BURCHFIELD—Drawings executed in ink, charcoal, pencil, and crayon; through 10/3. Kennedy, 40 W. 57th St. (541-9600).

RICHARD CROZIER—Recent landscape paintings; 10/3–28. Tatistcheff, 50 W. 57th St. (664-0907).

STUART DIAMOND—Recent paintings; through 10/10. McKee, 745 Fifth Ave. (688-5951).

SAM FRANCIS—Recent monotypes that reflect his continuing interest in the uses of the controlled accident; through 10/10. Emmerich, 41 E. 57th St. (752-0124).

JUDITH GODWIN—Abstract paintings from 1953–92; through 10/17. Del Re, 41 E. 57th St. (688-1843).

MAURICE GOLUBOV—Recent paintings in a series titled "Hebrew Letters and Abstractions"; through 10/6. De Nagy, 41 W. 57th St. (421-3780).

MORRIS GRAVES—Paintings and drawings from 1932 to 1992 by this Northwest Visionary artist whose images of birds, flowers, and other living creatures are universal symbols envisioned through meditation; through 10/24. Schmidt-Bingham, 41 W. 57th St. (888-1122).

TSUGIO HATTORI—Lyrical abstract paintings; 10/3–31. Reece, 24 W. 57th St. (333-5830).

STANLEY WILLIAM HAYTER/SAM FRANCIS—Prints from 1927–76/Lithographs and etchings. Through 10/3. Associated American Artists, 20 W. 57th St. (399-5510).

ELLSWORTH KELLY—A suite of twenty-seven color lithographs created by the artist in Paris in 1964–65; 10/1–31. Sheehan, 41 E. 57th St. (888-4220).

KATHE KOLLWITZ—Rare working drawings and proof states of prints, including loans from the United States and Europe; through 11/7. St. Etienne, 24 W. 57th St. (245-6734).

JANE LAUDI—Recent sculpture; 10/1–11/7. Lelong, 20 W. 57th St. (315-0470).

ALFRED LESLIE—New aquatints and etchings; through 10/24. Pace Prints, 32 E. 57th St. (421-3237).

JOEL CORCOS LEVY—Intimate landscape paintings executed at sites along the Hudson River and the New Jersey shore, and in Rockland County and Maine; through 10/17. Babcock, 724 Fifth Ave. (535-9355).

PHILIP MABERRY—Colorful ceramic wall compositions with classical motifs and urns on fluted columns; through 10/10. Clark, 24 W. 57th St. (246-2205).

HERMAN MARIL—Still-life compositions and landscapes from 1929 to 1986, in oil on canvas; through 10/10. Dintenfass, 50 W. 57th St. (581-2268).

LINDA MATALON—Sculptures of dangling, bandaged forms made with gauze, wax, glue, tar, and tubing, plus related drawings; 10/1–31. Yoshii, 20 W. 57th St. (265-8876).

HENRY MOORE—Sculpture, drawings, and prints from 1931 through 1986; through 10/24. Heidenberg, 50 W. 57th St. (586-3808).

JIM MORPHESIS—Recent paintings that combine the artist's interest in Hellenic mythology with the techniques and symbols of religious iconography; throuugh 10/10. Littlejohn-Sternau, 41 E. 57th St. (980-2323).

MARIA NORDMAN/ISA GENZKEN—Works that are in the process of transformation and related to conditions of the sun; through 10/10/New works; through 10/17. Goodman, 24 W. 57th St. (977-7160).

CLAES OLDENBURG—New sculptures, including harps, saxophones, a clarinet, perfume bottles, neckties, and a leaf boat; through 10/17. Pace, 32 E. 57th St. (421-3292).

WALLACE PUTNAM—Paintings from 1950 to 1978 that are characterized by the artist's calligraphic line, wit, and unexpected use of color; through 10/17. Ross, 50 W. 57th St. (307-0400).

MILTON RESNICK—Recent paintings that incorporate narrative and figurative elements and are based on Biblical and mythological subjects; through 10/17. Miller, 41 E. 57th St. (980-5454).

EDWARD SCHMIDT—Drawings of recumbent female figures in charcoal, chalk, and graphite on paper; through 10/10. Stiebel, 32 E. 57th St. (935-5736).

MICHAEL L. SCOTT—Paintings of forests inspired by the artist's travels in the American and Canadian Northwest; 9/30–10/31. French, 24 W. 57th St. (247-2457).

FRANCESCA SUTIL/PATON MILLER—Minimal paintings/Mixed-media works on paper that depict people at work and play. Through 10/17. Haime, 41 E. 57th St. (888-3550).

MICHAEL TETHEROW—Works on paper from the past seven years; through 10/17. McCoy, 41 E. 57th St. (319-1996).

GEORGE WEXLER—Recent paintings that depict Hudson River Valley vistas and mountainous Southern California landscapes; 10/3–24. Fischbach, 24 W. 57th St. (759-2345).

SoHo and TriBeCa

KIM ABELES—Porcelain dinner plates, each one centered with a portrait of a 20th-century American president and ringed with a gold-lettered quote by that president concerning the relationship between business and the environment; through 10/10. Miller, 138 Spring St. (226-1220).

GRAHAM ASHTON—Recent paintings and watercolors; through 10/10. Humphrey, 594 Broadway (226-5360).

JOHN BALDESSARI—Recent photographic assemblages; through 10/10. Sonnabend, 420 W. Broadway (966-6160).

RICHARD BALLARD—New paintings that combine abstract passages with imagery drawn from the artist's visits to the Loire Valley, including hay bales, solitary trees, and furrowed fields; through 10/24. Rosenberg, 115 Wooster St. (431-4838).

JENNIFER BARTLETT—Recent paintings from her "Air: 24 Hours" series, each one representing an hour of a day; 10/3–31. Cooper, 155 Wooster St. (674-0766).

ROBERT BEAUCHAMP—Works on paper from the past two decades, including the nine-foot-long "Frieze of Life"; through 10/3. M-13, 72 Greene St. (925-3007).

PETER H. BEGLEY—Recent abstract paintings; through 11/28. Clasen, 470 Broome St. (334-0277).

BESSIE BORIS/JOHN WINSHIP—Recent still-life paintings and portraits/Paintings of old family photographs. Through 9/30. Perlow, 560 Broadway (941-1220).

ELENA BORSTEIN—Paintings and pastels of solitary architectural structures in Greece; through 10/12. Nahan, 381 W. Broadway (966-9316).

DAVID BOWES—New landscape paintings that draw on French and Italian decorative painting traditions; through 10/31. Sperone Westwater, 142 Greene St. (431-3685).

ROBERT BRADY/BRUNO LAVERDIERE—Ceramic sculpture from the 1980s and recent figurative works in wood/Charcoal drawings from his "La Napoule" series. Through 10/17. Franklin Parrasch, 588 Broadway (925-7090).

FARRELL BRICKHOUSE—Recent paintings that refer to landscape; through 10/14. Auchincloss, 558 Broadway (966-7753).

ROSS BROWN—Metal sculptures that refer to ancient civilizations; through 10/3. Harris, 383 W. Broadway (825-9144).

WALKER BUCKNER—New paintings; through 10/17. Davidson, 415 W. Broadway (925-5300).

ROBERT BURKE—Mixed-media paintings; through 10/10. Theodore, 580 Broadway (274-8260).

JOHN CAGE—Watercolors from his "River Rocks" and "Smoke" series; through 10/10. Roeder, 545 Broadway (925-6098).

FRANCESCO CLEMENTE—Recent watercolors, gouaches, and other works on paper; through 10/31. Gagosian, 136 Wooster St. (228-2828).

PETER DEAN—Paintings by this artist and by his friends Benny Andrews, Bill Barrell, Joe Digiorgio, Tom Duncan, Lawrence Faden, Patricia Hansen, Jay Milder, and others; through 10/3. Einstein, 591 Broadway (226-1414).

JAVIER DE LA GARZA—New paintings by this Mexican artist that utilize Toltec and Olmec imagery; through 10/14. Cavin-Morris, 560 Broadway (226-3768).

PETER DRAKE—New paintings; through 10/3. Marcus, 578 Broadway (226-3200).

NORRIS EMBRY—Expressionistic paintings and works on paper by this American artist who studied with Kokoschka in Europe and died in 1950; through 10/17. Snyder, 588 Broadway (941-6860).

CARLO FERRARIS—Recent sculptures that resemble gigantic paper cut-outs and folded paper airplanes, made with sheets of copper and bronze; through 10/31. Ala, 560 Broadway (941-1990).

SPENCER FINCH—Two site-specific projects, including studies of Dealy Plaza in Dallas created with a Renaissance perspectival device, and photographic studies of light changes in Sigmund Freud's bedroom in Vienna; through 10/24. Liguori, 93 Grand St. (334-0190).

FRANK GILLETTE—A multi-channel video installation; 10/3–27. B4A, 510 Broadway (925-9735).

GLENN GOLDBERG—Recent works on cardboard and construction paper incorporating painting and elements of collage; through 10/10. Beitzel, 102 Prince St. (219-2863).

LEW GRAHAM—Paintings, drawings, and constructions of trees and branches; through 10/31. Weiss, 68 Laight St. (925-7313).

STEVE GREENE—Recent paintings and sculpture that incorporate symbols of militarism and terrorism; through 10/17. Yi, 249 Centre St. (334-5189).

WOODY GWYN—Recent paintings and monotypes; 10/3–28. Perlow, 560 Broadway (941-1220).

PAULA HAYES—New work; through 10/10. Fawbush, 76 Grand St. (274-0660).

NICHOLAS HOWEY—New abstract paintings and works on paper; through 10/17. Lee, 588 Broadway (966-2676).

ROBERT IRWIN—A site-specific installation that consists of three double-sided scrim walls positioned from the front to the back of the gallery and lit from above with colored fluorescent lights, enabling the viewer to experience light as a flat plane and a volume; through 10/24. Pace, 142 Greene St. (431-9224).

ILYA KABAKOV—An installation that is a recreation of two galleries of old master paintings, with an unexpected source of music; through 10/17. Feldman, 31 Mercer St. (226-3232).

BYRON KIM/SCOTT BURTON—Recent paintings, including small, monochromatic encaustic paintings that protrude from the canvas like bellies and a series of grid paintings executed in liquid make-up that are "portraits" of particular skin types/Sculpture and furniture executed in concrete. Through 10/17. Protetch, 560 Broadway (966-5454).

SILVIA KOLBOWSKI—An installation titled "Once more, with feeling"; through 10/10. Postmasters, 80 Greene St. (941-5711).

DOUGLAS KOLK—Recent works; through 10/5. Le Cappellaine, 252 Lafayette St. (274-9383).

VIVIENNE KOORLAND—Recent paintings and drawings; through 10/10. Gering, 476 Broome St. (226-8195).

ANDREW KRASNOW/DOUGLAS BLACK—An installation of flags, lampshades, and other works that use the iconography of the American flag to provoke political associations/New abstract paintings that have a "collapsed" or "squashed" appearance. Through 10/3. Stux, 155 Spring St. (219-0010).

JUSTEN LADDA—A mixed-media installation and related works titled "Not my table-your waiter is JUSTEN LADDA (double dig)"; through 10/3. Gorney, 100 Greene St. (966-4480).

BROOKE LARSON—New work; through 10/31. Engelhorn, 470 Broome St. (966-6882).

MARILYN LERNER—Gouaches executed in Jaipur, India, where the artist spent four months as a Fulbright Fellow studying traditional gouache painting; through 10/10. Morrison, 59 Thompson St. (274-9059).

EUGENE LEROY—Recent paintings of traditional subject matter characterized by a heavy accumulation of pigment; through 10/10. Thorp, 103 Prince St. (431-6880). See "Solos," "Madison Avenue and Vicinity."

LIZ-N-VAL—Recent sculpture from their "Space-Time Capsules" series, including mixed-media shopping bags; through 10/31. 1st Art-Genes Museum, 7 Mercer St. (966-7744), Sat. and Sun. 3–7.

RITA MCBRIDE—Wall sculptures made with glass, plaster, bronze, and Plexiglas that address the parasitic relationship between sculpture and the space it occupies; through 11/7. Klein, 594 Broadway (431-1980).

HENRI MICHAUX—Paintings and drawings from the last ten years of his life (1974–84); through 10/17. Nolan, 560 Broadway (925-6190).

DAVID NASH—Drawings, objects, and photographs that document the existing condition of site-specific sculptures of trees planted by the artist over the last 15 years and project forward to envision each work in its mature sculptural form; through 10/10. Louver, 130 Prince St. (925-9205).

TOM OTTERNESS—Recent sculptures in which feet, hearts, hands and other parts of the human body are removed from their context, simplified, and made monumental; through 10/10. Alexander, 59 Wooster St. (925-4338).

ADRIAN PIPER/FRANZ ERHARD WALTHER—Recent political works/A work titled "First Work Set, Stored," executed between 1963–69; through 10/17. Weber, 142 Greene St. (966-6115).

ALEXIS ROCKMAN—A monumentally-scaled painting on the theme of evolution, and related watercolors; 10/1–11/28. Sperone Westwater, 121 Greene St. (460-5497).

BRUNO ROUSSELOT—Recent paintings in a series titled "Labyrinths"; through 10/10. Lennon, Weinberg, 580 Broadway (941-0012).

ED RUSCHA—Recent color lithographs in a series titled "Cameo Cuts, 1992"; through 10/21. Sylvester, 10 Leonard St. (941-0074).

KENNY SCHARF—New paintings and sculpture; through 10/24. Shafrazi, 130 Prince St.(274-9300).

PATI SCOBEY—Prints, drawings, and books; through 10/17. Granary Books, 568 Broadway (226-5462).

BILL SMART—Minimal abstract paintings in enamel and polyurethane on wood panels; through 10/17. Arena, 128 Wooster St. (226-1420).

JOAN SNYDER—Recent paintings that incorporate such varied media as straw, silk, iron ties, and wood; 10/3–31. Hirschl & Adler Modern, 420 W. Broadway (966-6211).

WALTER SWENNEN—Abstract paintings that incorporate cartoon images; through 10/3. Klagsbrun, 51 Greene St. (925-5157).

TOSHIKO TAKAEZU—Ceramic sculptures with ovoid and spherical shapes; through 10/3. Cowles, 420 W. Broadway (925-3500).

RICHARD TUTTLE—Recent constructions made with commonplace materials, through 10/31, at Boone, 417 W. Broadway (431-1818); early drawings, through 10/30, at Markey, 55 Vandam St. (627-4446), Tue.–Fri. 10–2.

VLADIMIR URBAN—Recent sculpture; through 10/17. Donahue, 560 Broadway (226-1111).

MEYER VAISMAN—New sculptures based on turkeys; through 10/17. Castelli, 420 W. Broadway (431-5160).

MICHAEL VENEZIA—Recent paintings; through 10/10. Rubin Spangle, 395 W. Broadway (226-2161).

LINDSAY WALT—A group of drawings, sculpture, and an installation exploring the role of gender in daily and political life; through 10/10. Toll, 146 Greene St. (431-1788).

JEFFREY WASSERMAN—New abstract paintings; through 10/10. Briet, 558 Broadway (334-0433).

ELLEN WIENER—Small-scale paintings that refer to celestial navigation and organic pattern; through 10/3. Pearl, 420 W. Broadway (966-5506.

FRED WILSON—An installation titled "Panta Rhei-A Gallery of Ancient Classical Art" that uses the model of the standard museum exhibition to explore the selective presentation of historical and cultural information; through 10/3. Metro Pictures, 150 Greene St. (925-8335).

JACKIE WINSOR—Recent sculpture; through 10/3. Cooper, 149 Wooster St. (674-0766).

ADOLF WOLFLI—Drawings from 1908 to 1929, executed at the Waldau Psychiatric Asylum in Switzerland, where he was committed in 1895 and lived until his death in 1930; through 10/17. Kind, 136 Greene St. (925-1200).

Other

MICHAEL BARTALOS—The original art from a set of fifty postcards titled "Nocturne" that the illustrator created for Gulliver Book Co., a Japanese art publisher; through 10/18. Illustration, 330 E. 11th St. (979-1014).

VANESSA BELL—Works on paper from the artist's estate, including a portrait of her companion and fellow-artist, Duncan Grant, her rug design for the Omega Workshops, and studies for her illustrations for the 1933 Hogarth Press edition of *Flush: A Biography* by Virginia Woolf; 10/2–11/7. Davis & Langdale, 231 E. 60th St. (838-0333).

ANN CHERNOW—Small-scale paintings arranged in a grid that depict an imaginary forgotten movie star from the 1930s in different poses, moods, and attire; through 10/17. Lust, 61 Sullivan St. (941-9220).

VINCE GARGIULO—New sculpture; through 10/4. Herron Test-Site, 93 N. 1st St., Williamsburg, Brooklyn (718-782-7681).

IZELL GLOVER—Prints and drawings that document the history and contributions of African Americans in the pioneering of the American West; through 10/4. Castillo Cultural Center, 500 Greenwich St. (941-5800).

ELIZABETH MURRAY—Prints from 1979–90; through 11/22. Baruch College, 135 E. 22nd St. (387-1006), Mon., Tue., Wed., Fri. 12–5, Thu. 12–7.

HUGO SUTER AND ROLF WINNEWISSER—Collaborative paintings, prints, and installations by two Swiss artists; through 11/7. Swiss Institute New York, 35 W. 67th St. (496-1759).

MARK WEST—A site-specific installation of concrete formed by pouring it into flexible fabrics, and a series of "drawings" made by erasing his drawings; through 10/31. Storefront for Art & Architecture, 97 Kenmare St. (431-5795).

GROUP SHOWS

Madison Avenue and Vicinity

ARSENAL—Fifth Ave. at 64th St., in Central Park (360-8163). "Discoveries VIII," a juried show of works by artists 55 years of age and older; through 10/15.

FRIEDMAN—1117 Madison Ave. (794-8950). "Liberation of the Aesthetic: Russian Avant-Garde 1900 to 1930," with paintings, works on paper, and photographs by Altman, Chasnik, Lissitzky, Malevich, Popova, Rodchenko, others; through 11/7. Also on view at Houk Friedman, 1094 Madison Ave. (794-8889).

HIRSCHL & ADLER—21 E. 70th St. (535-8810). American Neo-classical paintings, sculpture, prints, furniture, glass, porcelain, and silver; through 10/31.

HUNTER COLLEGE—68th St. and Park Ave. (772-4991). "Remerica! America: 1492–1992," with works by Azaceta, Birch, Colo, Escobar, Katz, Parra, Velarde, others; through 10/30.

VANDERWOUDE TANANBAUM—24 E. 81st St. (879-8200). Works by Avery, Baziotes, Goldberg, Muller, Nevelson, Thompson; through 10/31.

WENDER—3 E. 80th St. (734-3460). Paintings with autumnal themes by 19th and 20th-century Chinese artists; through 10/17.

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ART

5165). Jewelry by six Viennese artists; through 10/23.

BARON/BOISANTE—50 W. 57th St. (581-9191). Works on paper by Anderson, Baechler, Byron, Macdonald, Trockel, Vital, Walz, Wilson; through 10/17.

BORGENICHT—724 Fifth Ave. (247-2111). Paintings and works on paper by artists of the Brucke, including Heckel, Kirchner, Nolde, Pechstein, Schmidt-Rottluff; through 10/10.

EMMERICH—41 E. 57th St. (752-0124). Works from the 1950s and 1960s by Alechinsky, Frankenthaler, Held, Louis, Noland, Olitski, others; through 10/3.

EQUITABLE—787 Seventh Ave. (554-4818). "Telling Tales: Nineteenth-Century Narrative Painting from the Collection of the Pennsylvania Academy of the Fine Arts"; through 12/6.

FITCH-FEBVREL—5 E. 57th St. (688-8522). Prints and drawings by 19th- and 20th-century artists, including Braque, Bresdin, Pascin, Redon, Yake, others; through 10/31.

FRUMKIN/ADAMS—50 W. 57th St. (757-6655). A celebration of the gallery's 40th anniversary, with paintings, drawings, and sculpture from the Richard Brown Baker Collection by Arneson, Azaceta, Beal, DeForest, Pearlstein, Saul, Winters, Westermann, others; through 10/10.

JOSEPH—745 Fifth Ave. (751-5500). Editions of furniture, wallpaper, and other functional works from the A/D Gallery, by Andoe, Deutsch, Hunt, Knowlton, Tuttle, others; new works designed specifically for children by gallery artists; through 10/24.

KOHN PEDERSEN FOX—111 W. 57th St. (996-6259). "Persistence of Painting, Varieties of Vision," with paintings by Battle, Chalfin, Fortenberry, Freeman, Fromme, Green, Hatz, Moser, Stone, Wolf; through 10/17.

MARLBOROUGH—40 W. 57th St. (541-4900). "Modern Sculpture," with works by Brancusi, Calder, Giacometti, Hepworth, Leger, Miro, Picasso, Rodin, others; through 11/28.

MIDTOWN PAYSON—745 Fifth Ave. (758-1900). "Elemental Nature," with works by Bermingham, Celmins, Frank, Gillespie, Jacquette, Knott, Mayhew, Nelson, H. Wilson, J. Wilson, Zwack; through 10/10.

PAINE WEBBER—1285 Ave. of the Americas (713-2162). "UpRiver! Selections From the Hudson River Museum of Westchester," with paintings by Cropsey, Burnham, Prentice, Inness, Suydam, others; through 10/2.

SoHo and TriBeCa

ALEXANDER EDITIONS—476 Broome St. (925-2070). "Word & Image," with works by Borofsky, Holzer, Johns, Long, Mullican, Ruscha, Simpson, Weiner, others; through 11/7.

ART IN GENERAL—79 Walker St. (219-0473). "Treasures of New York: Sculpture and Installation by John Kindness"; "Adios Columbus: Works by Nine Latin Artists"; through 11/7.

BAER—476 Broome St. (431-4774). Paintings by Brauntuch, Dwyer, Goldstein, Guzman, Lemieux, Nadin, Noland; through 10/10.

BLONDIES—72 Thompson St. (431-8601), Tue.–Sat. 2–6. "Let's Make Love," with abstract works by Castlelove, Gorchov, Hitch, Nelson, Torreano, Willis, others; through 10/17.

CASTELLI—578 Broadway (941-9855). Minimalist works by Flavin, Judd, Morris; through 10/24.

CLARAMUNT—375 W. Broadway (431-3456). Paintings and sculpture by Doogan, Faulkner, Hewitt, Liberman, Weinfeld, others; through 10/17.

CUGLIANI—40 Wooster St. (966-9006). Works by Armstrong, Goldin, Greene, Katz, Krasilcic, Morrisroe, Sullivan, Tashjian; through 10/31.

FRANKLIN FURNACE—112 Franklin St. (925-4671). "Fluxus: A Conceptual Country," with works by Fluxus artists from the past thirty years; through 11/14.

GIBSON—568 Broadway (925-1192). "Natural Science," with works by Beuys, Bourgeois, Hesse, Keeley, Laramee, Newman, Oppenheim, others; through 10/31.

GLADSTONE—99 Greene St. (431-3334) and SteinGladstone, 99 Wooster St. (226-1139). Works by twelve young British artists, including Andrews, Hirst, Hume, Pippin, Whiteread; through 10/31.

HARRIS—524 Broadway (941-9895). Inaugural group show, with works by Bohary, Chaleff, Goodrich, Jones, Lee, Li, Parker, Pesce, Sanders; through 10/3.

HEARN—39 Wooster St. (941-7055). Works by Heilmann, Pierson, Stockholder; through 10/24.

KOURY—89 Greene St. (334-5155). Works by Estrada, Long, White, Yuskavage; through 10/3.

LEDISFLAM—584 Broadway (925-2806). "Rubber Soul," with works that are made of rubber or incorporate the use of rubber, by Anderson, D'Arrigo, Fasnacht, Ghiz, Grossman, Newman, Wilke, others; through 10/10.

LIPTON—67 Prince St. (925-7140). "Shapeshifters," with works by Burkhart, Edelson, Finley, Messager, Williams, others; through 10/17.

MURANUSHI LEDERMAN—426 Broome St. (966-8789). Works by Bakaty, de Clario, Duff, Freidman, Kearns, Lederman, Millman, Ostrow, others; through 10/17.

NOSEI—100 Prince St. (431-9253). "Who's Afraid of Duchamp, Minimalism, and Passport Photography?" with works by Beckman, Etkin, Howey, Lasker, Lemieux, Moylan, Taaffe, others; 10/3–31.

P.P.O.W.—532 Broadway (941-8642). Works by eight Dutch artists, including Hocks, Stepanke & Maslin, Tas, van der Kamp, others; through 10/10.

PRATT MANHATTAN—295 Lafayette St. (718-636-3517), Mon.–Sat. 10–5. "The Nature of Science," with works by Anker, Cyphers, Drozdik, Gillette, Joelson, Jones and Ginzel, Lipski, Rockman, Webster, others; through 10/8.

RICCO/MARESCA—105 Hudson St. (219-2756). "Cowboy Culture: An American Art Form," with objects from the Old West through the "Hollywood" cowboy; through 10/10.

SHAPOLSKY—99 Spring St. (334-9755). Paintings from the 1950s and 1960s by Briggs, sculpture from the 1960s to the present by Lassaw, works on paper from the 1970s to the present by Calcagno; 10/1–31.

65 THOMPSON STREET—65 Thompson St. (219-2219). "Angels and Franciscans," with models, drawings, and photographs by eleven Los Angeles and San Francisco-based architects who have been influenced by Frank Gehry; through 11/7.

STARK—594 Broadway (925-4484). Paintings by Araeipour, Fredenthal, Roeth, Saxon, Uglow, Umberg; through 10/8.

THE DRAWING CENTER—35 Wooster St. (219-2166). "Selections/Fall '92," with drawings by Allweis, Asher, Curtis, Jackson, Kwon, McCabe, Patterson, Philippe, Steck, Strode; through 10/24.

THREAD WAXING SPACE—476 Broadway (966-9520). "The Interactive Show," with new video and audio works by the Buchens, De Marinis, Mortillaro, Phillips, Rath, Scott and McFadden, Schlanger, Tomney, Wada; through 10/10.

WALLS—156 Wooster St. (982-9800). "Intimate Universe," with paintings by Berthot, Bleckner, Hristoff, Jensen, Meyer, Nozkowski, Snyder, Stephan, others; through 10/10.

Other

COLUMBIA UNIVERSITY—Wallach Art Gallery, Schermerhorn Hall, Broadway and 116th St. (854-7288), Wed.–Sat. 1–5. Paintings, sculpture, and installations by 16 members of the faculty of Visual Arts, School of the Arts, Columbia University, including Chow, Consagra, Diamond, Joelson, Kaish, Pfaff, Rand, Sisto, others; through 10/31.

P.S. 122—150 First Ave. (228-4150). "Semi-Automatic: The Absorption of Symbol and Icon," with paintings and photographs by Adams, Blackwood, Chi, Coniglio; through 10/11.

WHITE COLUMNS—154 Christopher St. (924-4212). Works by Berdann, Berkenblit, Irons, Ligon, Pierson, Schlesinger, Seator, others; through 10/4.

YWCA—610 Lexington Ave. (755-4500). "They Came by Boat: A Celebration of Discovery," with works by Aguirre, Brody, Herr, Olsen, Lucchesi, Steele, Waroshina, others; through 10/24.

PHOTOGRAPHY

DOROTHY ALEXANDER—Portraits of well-known writers taken over the past ten years; through 10/10. Gotham, 41 W. 47th St. (719-4476), Mon.–Sat. 10–6.

LEWIS BALTZ—A work titled "Ronde de Nuit" that underscores the manipulation and loss of privacy inherent in technological advancement; through 10/10. Germans Van Eck, 420 W. Broadway (219-0717).

GEOFFREY BIDDLE—Photographs of the Puerto Rican residents of Alphabet City, a section of New York's Lower East Side; through 10/24. Klarfeld Perry, 472 Broome St. (941-0303).

HARRY CALLAHAN/AARON SISKIND—Photographs taken on the streets of Chicago in 1950/Photographs of Chicago children diving into Lake Michigan. Through 10/24. Pace MacGill, 32 E. 57th St. (759-7999).

LARRY CLARK—An installation of four video monitors, each of which plays a short video by the artist, and related photographs and collages; through 10/10. Luhring Augustine, 130 Prince St. (219-9600).

JOHN COPLANS—Recent photographs that are portraits of the photographer's back; through 10/17. Rosen, 130 Prince St. (941-0203).

LYNN DAVIS—Recent photographs of geysers in Yellowstone National Park, pinnacles and gorges in Australia, and Niagara Falls in New York; 10/3–31. Hirschl & Adler Modern, 420 W. Broadway (966-6211).

ROBERT DAWSON/DAVID MAISEL—Black-and-white photographs that document the problems of drought, taken in Colorado, Nevada, Oregon, Arizona, and California/Aerial photographs of copper strip mines, abandoned tailings ponds, and cyanide leaching fields. Through 10/24. Opsis Foundation, 561 Broadway (966-8881), Sat. 11–5.

GAGOSIAN—980 Madison Ave. (744-2313). Photographs of the moon's surface from the Surveyor Missions, 1966–68; through 10/31.

GREY ART GALLERY & STUDY CENTER—New York University, 33 Washington Place (998-6780), Tue., Thu., Fri. 11–6:30, Wed. 11–8:30, Sat. 11–5. Through 10/31: "Camera as Weapon: Worker Photography Between the Wars."

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 11–8, Wed.–Sun. 11–6. $4; students and seniors $2.50. Through 11/8: "The Duane Michals Show"; "Breaking Bounds: The Photography of Lois Greenfield."

I.C.P. MIDTOWN—1133 Ave. of the Americas (768-4680), Tue. 11–8, Wed.–Sun. 11–6. $3.50; students and seniors $2. Through 10/16: "Special Collections: The Photographic Order From Pop to Now."

GEOFFREY JAMES—Large-scale black and white photographs of Frederick Law Olmstead's parks in New York, Boston, and Chicago, and of the Italian campagna; through 10/10. Miller, 138 Spring St. (226-1220).

WILLIAM KLEIN—A retrospective, beginning with his early black-and-white photographs of New York streets taken between 1954–55 and ending with his most recent works in color; through 10/24. Greenberg, 120 Wooster St. (334-0010).

LOUIS LUSSIER—Recent photographs from the series "Testimonial Fabuleux"; through 10/10. Shainman, 560 Broadway (966-3866).

MANUAL (SUZANNE BLOOM AND ED HILL)—Computer-generated photographs and photo-constructions; through 10/17. Baum, 588 Broadway (219-9854).

RALPH EUGENE MEATYARD—Black-and-white photographs from the 1950s and 1960s of his family and friends posed with strange props and masks in their suburban backyards; through 10/24. 292, 120 Wooster St. (431-0292).

GEANNA MEROLA—Black-and-white photographic images mounted on wood panels, onto which watercolor, oil stick, pastel, pencil, and nail heads have been applied; through 10/14. Saul, 155 Spring St. (431-0747).

DUANE MICHALS—New photographs that take a lighthearted look at the myths and realities of Paris, titled "Paris Stories and Other Follies"; through 10/10. Janis, 110 W. 57th St. (586-0010).

SARAH MOON—New photographs; through 10/24. Staley-Wise, 560 Broadway (966-6223).

CHUCK NANNEY—Photographs of commonplace American landscapes combined with a series of self-portraits; through 10/10. Wooster Gardens, 40 Wooster St. (941-6210).

MARIO CRAVO NETO—Photographs of Brazilians by a Brazilian photographer; through 10/24. Witkin, 415 W. Broadway (925-5510).

LUIS GONZALEZ PALMA—Portraits of Mayan people by a 35-year-old Guatemalan architect; through 11/21. Lowinky, 575 Broadway (226-5440).

EUGENE RICHARDS—Twenty years of photographs by this photojournalist who studied with Minor White and has worked as a freelance editorial photographer for *Life, Newsweek,* and other publications; through 10/23. Camera Club of New York, 853 Broadway (260-7077), Tue.–Sat. 1–5.

EDDIE ROLLINS—Recent photographic collages that incorporate abstract, historical, and spiritual symbols from various cultures; through 10/25. Rice, 325 W. 11th St. (366-6660), Thu., Fri., Sat. 1–7, Sun. 1–6.

ROTUNDA—Cadman Plaza West and Orange St., Brooklyn (718-855-7882). Outdoor portraits taken with a large-format camera by Dawoud Bey and photographs by children from the Amboy Neighborhood Center; through 12/19.

CHARLES SCHENCK—Photographs of hands from the early 1900s that were used by illustrators as studies for commercial drawings; through 10/10. Danziger, 415 W. Broadway (226-0056).

AARON SISKIND—Photographs from the 1930s through the 1960s that trace his transition from documentary images to the abstract style for which he is best known; through 11/21. Mann, 42 E. 76th St. (570-1223).

SANDY SKOGLUND—New color photographs with accompanying installations and animated figures; through 10/31. Borden, 560 Broadway (431-0166).

STELLWEG—87 E. Houston St. (431-5556). "Enfocando Mexico," with vintage photographs by Brady, Bresson, G. Kahlo, Kertesz, Mendieta, Modotti, Siskind, Strand, Suter, Weston, others; through 10/30.

ZABRISKIE—724 Fifth Ave. (307-7430). Photographic portraits of Abraham Walkowitz by Jacobi, Newman, Stieglitz, VanVechten, and others, plus works in pencil, ink, and watercolor from 1908 through 1928 by Walkowitz depicting Isadora Duncan; through 10/17.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.—Sun. 10 a.m.–5, Tue. 10 a.m.–8. $4.50, seniors students $2, children under 12 free. Through 11/8: "More Than One: Contemporary Studio Production." Through 11/8: "A Decade of Craft: Recent Acquisitions, Part II—Ceramics, Fiber Art, Jewelry, and Metalwork."

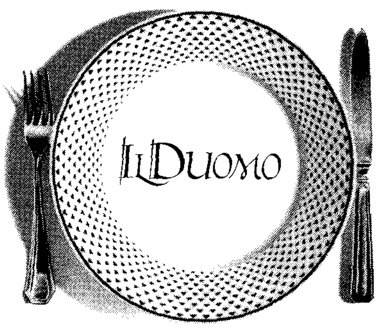
AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Sun.–Thu. 10 a.m.–5:45; Fri. and Sat. 10 a.m.–8:45. Suggested contribution $5; children $2.50. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Hayden Planetarium . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Hall of South American Peoples . . . Aurora Gem Collection. Through 1/17/93: "Global Warming: Understanding the Forecast." Through 11/1: "The Santana Fossils: Ancient Wonders, Modern Puzzles." Through 11/1: "The Prehistoric Mammals of Charles R. Knight."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.–Sat. 11 a.m.–6 (Fri. until 8), Sun. noon–5. Closed Mon. $2; students and seniors $1. Through 1/17/93: "Cultures at Crossroads: Southeast Asian Textiles from the Australian National Gallery."

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Wed.–Sun. 10 a.m.–5. Donation $4; students $2; seniors $1.50. Through 12/13: "Biomorphism and Organic Abstraction in 20th-Century Decorative Arts." Through 10/30: "Raiders of the Fine Arts: Summer 1992." Through 1/3/93: "Meg Webster: Grand Lobby Installation."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. noon–5. $3; seniors and students $ 1.50; free Tue. after 5. 10/6–3/7/93: "The Power of Maps."

DIA CENTER FOR THE ARTS—548 W. 22nd St. (431-9232). Thu.–Sun. noon–6. Free. Installation by Dan Graham. Through 4/93: "Joseph Beuys: Arena, 1970–72." Through 6/20/93: "Robert Gober." **393 W. Broadway**, Wed.–Sat. noon–6. Through 6/20/93: Walter De Maria's "Broken Kilometer." **141 Wooster St.**, Wed.–Sat. noon–6. Through 6/20/93: Walter De Maria's "The New York Earth Room."



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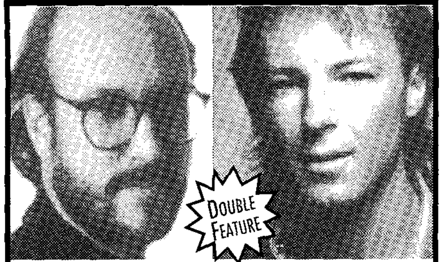

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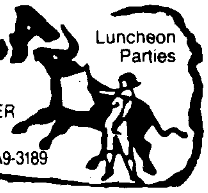

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ART

FRAUNCES TAVERN MUSEUM—54 Pearl St. at Broad St. (425-1778). Mon.–Fri. 10 a.m.–4. $2.50; children, students, and seniors $1. Through 12/4: "Re-electing George... Washington That Is: The 200th Anniversary of the 1792 Election." Through 11/20: "To Please Every Taste: 18th-Century Prints from the Henry Francis DuPont Winterthur Museum."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6, Sun. 1–6. $3, students and seniors $1.50. Children under 10 not admitted.

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (423-3500). Mon.–Wed., Fri.–Sun. 10 a.m.–7:45 (Tue. 5–7:45 pay as you wish), closed Thu. $7, students and seniors $4. Through 12/15: "The Great Utopia: The Russian and Soviet Avant-Garde. 1915–1932."

GUGGENHEIM MUSEUM IN SOHO—575 Broadway (423-3500). Sun., Mon., Wed. 11 a.m.–6, Thur.–Sat. 11 a.m.–10 p.m., closed Tue. $5, students and seniors $3. Through 1/17/93: "Marc Chagall and the Jewish Theater."

JEWISH MUSEUM AT THE NEW-YORK HISTORICAL SOCIETY—170 Central Park West (399-3430). Sun., Tue., Wed., 11 a.m.–5, Thu. 11 a.m.–8, Fri. 11 a.m.–3. $4.50, seniors $3, children $1. Through 12/30: "Selections from the Jewish Museum's Collection." Through 12/20: "Convivencia: Jews, Muslims, and Christians in Medieval Spain."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue.–Thu. and Sun. 9:30 a.m.–5:15, Fri. and Sat. 9:30 a.m.–9. Contribution $6; children and seniors $3. Through 1/17/93: "Portraits of American Artists in the Metropolitan Museum of Art." Through 10/25: "Modern Design: 1890–1990." Through 11/22: "Magritte." Through 11/29: "Jusepe de Ribera (1591–1652): Spanish Realist in Baroque Italy." 10/2–1/3/93: "Leo Rubenfien's Photographs of Asia." **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–4:45. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $5. Through 11/29: "Renaissance Florence: Arts and Letters." Through 11/22: "Seeking the 'Splendid Misery': Presidential Races from George Washington to Theodore Roosevelt." Through 11/29: "Treasures from the Permanent Collections." Through 11/29: "Fra Bartolommeo: Master Draughtsman of the High Renaissance." 10/1–11/1: "The Columbus Letter."

MUSEUM OF AMERICAN FOLK ART—2 Lincoln Square (595-9533). Tue.–Sun. 11:30 a.m.–7:30, closed Mon. Free. Through 1/3/93: "Visiones Del Pueblo: The Folk Art of Latin America."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily (except Wed.) 11 a.m.–6, Thu. to 9, closed Wed. $7.50; students and seniors $4.50; Thu. 5–9 pay what you wish. Admission to "Henri Matisse: A Retrospective" is $12.50, $10 seniors and students, $2 children 6 to 15 (children under 5 free), and includes general museum admission; tickets also available through Ticketmaster (307-4545) and Ticketmaster Ticket Center (for locations call 307-7171). Through 1/12/93: "Henri Matisse: A Retrospective." Through 10/12: "Kaj Franck: Designer." Through 10/13: "The Young Rebel in American Photography, 1950–1970." Through 12/1: "The Photographs of Lucas Samaras: Selections from a Recent Gift." 10/2–11/15: "Projects: Suzanne Lafont."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Wed.–Sat. 10 a.m.–5, Sun. 1–5; Tue. 10 a.m.–2 for organized school and group tours (reservations required). $5; students and seniors $3 Through 7/93: "Broadway! 125 Years of Musical Theater." Through 2/28/93: "Welcome to Your Second Home: Ethnic Social Clubs in New York." Through 11/29: "Growing Old in Spanish Harlem." Through 2/14/93: "Jews in Colonial New York: The Levy-Franks Family Portraits." Through 1/15/93: "Songs of My People."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Wed.–Sun. noon–5 (Fri. to 8). $3.50, seniors and students $2, free Fri. 5–8. Through 1/10/93: "Helene Schjerfbeck: Finland's Modernist Rediscovered."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon–6, Fri.–Sat. noon–8. Closed Mon.–Tue. $3.50; $2.50 seniors and students. Through 1/3/93: "The Spatial Drive." Through 1/3/93: "FluxAttitudes."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue., Wed., Fri., Sun. 11 a.m.–5., Thu. 11 a.m.–8. $4.50; seniors $3, children $1. Through 10/11: "Markers of Change: Documents of American History." Through 10/11: "Ansel Adams: The Early Years." Through 10/11: "The Century Association: American Masters and Masterworks." 10/6–1/3/93: "The NAMES Project AIDS Memorial Quilt."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Tue.–Wed. 11 a.m.–6, Thu.–Sat. 10 a.m.–6. Through 1/9/93: "New Worlds, Ancient Texts: The Cultural Impact of an Encounter."

NOGUCHI MUSEUM—32–37 Vernon Blvd., Long Island City, Queens, N.Y. (718-204-7088). Wed. and Sat. 11 a.m.–6. Suggested contribution $4; $2 students and seniors. A collection of over 250 works by the renowned sculptor and a sculpture garden (on Saturdays, a shuttle bus departs from the Asia Society at Park Ave. and 70th St. every hour on the half hour from 11:30 a.m. to 3:30 p.m., and returns on the hour until 5:00 p.m. for roundtrip fare of $5).

OLD MERCHANT'S HOUSE—29 E. 4th Street (777-1089). Sun. 1–4. $3. New York's only family home preserved intact from the 19th century. Home to Seabury Tredwell and family from 1835 to 1933, the house reflects the lifestyle of a typical New York City upper-middle-class family of the last century.

QUEENS MUSEUM OF ART—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10 a.m.–5; Sat.–Sun. noon–5:30. Contribution suggested. Through 11/29: "Fragile Ecologies: Artists' Interpretations and Solutions."

ABIGAIL ADAMS SMITH MUSEUM—421 E. 61st St. (838-6878). Mon.–Fri. 10 a.m.–4 (the hours between 10 a.m. and 12 noon on weekdays are reserved for groups only), Sun. 1–5. $3; $2 children; $1 seniors. Furnished rooms from the Federal Period (1790–1830).

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.–Fri. 10 a.m.–5, Sat.–Sun. 1–6. $3; seniors $1.50, children $1. Through 11/15: "William T. Williams: Paintings and Works on Paper." Through 11/15: "From the Studio: Artists-in-Residence, 1991–92."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Wed., Fri., Sat. 11 a.m.–6, Sun. 11–6, Thu. 1–8 (free 6–8), Tue. by appointment for groups, closed Mon. $6; students and seniors $4. "Calder's Circus." . . . Through 11/29: "Alfonso Ossorio Drawings, 1940–1948: The Anatomy of a Surrealist Sensibility." Through 10/25: "Homecoming: William H. Johnson and Afro-America, 1938–1946." Through 10/25: "Parallel Visions 1938–1946: Selections from the Permanent Collection." Through 11/29: "Figurative Works from the Permanent Collection." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.–Fri. 11 a.m.–6, Thu. to 7:30, closed Sat. and Sun. (Sculpture Court is open Mon.–Sat. 7:30 a.m.–9:30 p.m.; Sun. and holidays 11 a.m.–7). Free. Through 11/28: "Glenn Ligon: Good Mirrors are Not Cheap."

AUCTIONS

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). Next auction on 10/8.

CHRISTIE'S EAST—219 E. 67th St. (606-0400). Next auction on 10/13.

DOYLE—175 E. 87th St. (427-2730). 9/30 at 10 a.m.: "Property from the Estate of James Cagney." On view from 9/26. 10/1 at 10 a.m.: "Important Estate Jewelry." On view from 9/26.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 9/30 at 10:15 a.m. and 2: "Comic Books." On view from 9/26. 10/3 at 10:15 a.m. and 2: "Mecom Collection." On view from 9/26. 10/5 at 2: "Impressionist and Modern Paintings." On view from 9/30. 10/6 at 10:15 a.m. and 2: "Contemporary Art." On view from 10/2.

SWANN—104 E. 25th St. (254-4710). 10/1 at 10:30 a.m.: "Children's Books, 19th-Century Literature, Sets and Bindings." On view from 9/29.

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Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (875-5050); Avery Fisher Hall (875-5030); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570); Walter Reade Theater (875-5600).

Madison Square Garden and The Paramount, Seventh Ave. at 33rd St. (465-6741).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (247-4777).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day music, dance, and occasionally opera performances are sold here, depending on availability, six days a week: Tue.–Sun., noon–2 and 3–7; Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, September 30

PITTSBURGH SYMPHONY ORCHESTRA, Lorin Maazel conducting. With cellist Yo-Yo Ma. Works by Tchaikovsky. Carnegie Hall at 7:30. $15–$100.

JUILLIARD ORCHESTRA, Otto-Werner Mueller conducting. Works by Hindemith, Mozart, Mussorgsky. Avery Fisher Hall at 8. $10.

THE MUSIC OF ANDREW LLOYD WEBBER—With Michael Crawford. Radio City Music Hall at 8. $30–$50.

ROSCOE MITCHELL'S NEW CHAMBER ENSEMBLE—Contemporary music, with baritone Thomas Buckner. Merkin Concert Hall at 8. $10.

PARNASSUS—Contemporary chamber music. Ethical Culture Society Auditorium, 2 W. 64th St. (864-4194), at 8. $10.

Thursday, October 1

PITTSBURGH SYMPHONY ORCHESTRA, Lorin Maazel conducting. Beethoven's *Fidelio.* Carnegie Hall at 8. $15–$75.

THE MUSIC OF ANDREW LLOYD WEBBER—See 9/30.

SPECULUM MUSICAE—Works by New York composers. Merkin Concert Hall at 8. $15.

MANNES COLLEGE ORCHESTRA, Michael Charry conducting. Symphony Space at 8. Free.

CLASSICAL MUSIC GALA—With the Juilliard Quartet, soprano Dawn Upshaw, others. Miller Theatre, Broadway and 116th St. (854-7799), at 8. $20.

SPIN DOCTORS—With the Wallflowers. Roseland, 239 W. 52nd St. (307-7171), at 8. $17.50; $19 (show day).

THE CONNELLS—The Marquee, 547 W. 21st St. (307-7171), at 9. $12.50; $14 (show day).

ENSEMBLE FOR EARLY MUSIC—Instrumental and vocal music of the Renaissance. Pierpont Morgan Library, 29 E. 36th St. (685-0008), at 6:15. $15 (sold out).

WORLD FINANCIAL CENTER JAZZ SERIES—With Dwight Sills. Winter Garden, West St. between Vesey and Liberty St. (945-0505), at 6:30. Free.

BARGEMUSIC—Works by Strauss, others. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $15.

Friday, October 2

NEW YORK PHILHARMONIC, Kurt Masur conducting. With pianist Jeffrey Kahane. Works by Kodaly, Gershwin, more. Avery Fisher Hall at 8. $10–$50.

NEW YORK POPS—Works by Williams, Barber. Carnegie Hall at 8. $12–$55.

NEW WORLD STRING QUARTET—Works by Schumann. Weill Recital Hall at 8. $16.

THE MUSIC OF ANDREW LLOYD WEBBER—See 9/30.

ADAM RUDOLPH'S MOVING PICTURES—With flutist Yusef Lateef, more. Symphony Space at 8. $15.

PHILHARMONIA VIRTUOSI ORCHESTRA, Richard Kapp conducting. With violinist Dylana Jenson. Works by Schubert, Brahms, more. Metropolitan Museum of Art, 82nd St. and Fifth Ave. (570-3949), at 8. $15.

ELTON JOHN—Madison Square Garden at 8. $29.50 (sold out).

DEL AMITRI—Irving Plaza, 17 Irving Place (307-7171), at 7:30. $13.50; $15 (show day).

ELIZABETH HODES—Works by Dietrich, Piaf, and Lenya. Wings Theatre, 154 Christopher St. (627-2960). $8.

MOSE ALLISON, country-blues singer-pianist. Miller Theatre, Broadway at 116th St. (854-7799), at 8. $16.

THE CENTERFOLD COFFEEHOUSE—With singer-guitarist Deborah Jeanne. The Church of St. Paul and St. Andrew (866-4454) at 8. $7–$10.

Saturday, October 3

NEW YORK PHILHARMONIC—See 10/2.

EMANUEL AX, pianist, and **YO-YO MA,** cellist. Carnegie Hall at 8. $14–$65.

MUSIC FROM CHINA—With pipa-player Wu Man and soprano Amy Chen. Merkin Concert Hall at 8:30. $12.

THE MUSIC OF ANDREW LLOYD WEBBER—See 9/30. Today at 2 and 8.

NEW YORK CHAMBER SYMPHONY, Gerard Schwarz conducting. 92nd Street Y's Tisch Center for the Arts at 8. $25–$30.

MASTERS OF INDIAN MUSIC—With violinist-singer Shankar. Symphony Space at 8. $15–$20.

ELTON JOHN—See 10/2.

DUQUESNE UNIVERSITY TAMBURITZANS, folk-music ensemble. Fashion Institute of Technology's Haft Auditorium, 227 W. 27th St. (879-8893), at 8. $12–$20.

LATVIAN RIGA DOME BOYS CHOIR—St. Bartholomew's Church, 50th St. and Park Ave., at 6. $25.

WORLD FINANCIAL CENTER JAZZ SERIES—With Ruth Ellington. Winter Garden, West St. between Vesey and Liberty St. (945-0505), at 7. Free.

Sunday, October 4

JOSEPH FUCHS, violinist. Carnegie Hall at 2:30. $15–$25.

TRIBUTE TO DARIUS MILHAUD—A day-long three-part event. Merkin Concert Hall. Call 362-8719 for schedule and ticket information.

NEW YORK CHAMBER SYMPHONY—See 10/3. Today at 3.

CAROLYN LEE, keyboardist. Weill Recital Hall at 2. $20.

THE MUSIC OF ANDREW LLOYD WEBBER—See 9/30. Today at 3.

HUNTER COLLEGE CHAMBER MUSIC SERIES—With the Chopin Trio. Kosciuszko Foundation, 15 E. 65th St. (734-2130), at 2:45. $12.

JAZZ AT SAINT PETER'S—With Paulette Attie. Saint Peter's Church, 619 Lexington Ave. (935-2200), at 7. $6.

MUSIC IN CHELSEA—With the Artemis Chamber Ensemble. St. Peter's Episcopal Church, 346 W. 20th St. (691-6263), at 4. $6.

BARGEMUSIC—See 10/1. Today at 4. $18.

Monday, October 5

NEW YORK PHILHARMONIC, Kurt Masur conducting. Works by Kodaly, Mussorgsky. Avery Fisher Hall at 6:45. $10–$35.

ELTON JOHN—See 10/2.

JETHRO TULL—Beacon Theatre, 2124 Broadway (307-7171), at 8. $32.50.

MIDDAY CONCERT SERIES—With Italian pianist Giuliana Corni. The Mark Goodson Theater, 2 Columbus Circle, at 12:30. Free.

Tuesday, October 6

SAINT THOMAS CHOIR—Saint Thomas Church Fifth Avenue, 1 W. 53rd St. (757-7013), at 5:30. Free.

OPERA

New York City Opera

NEW YORK STATE THEATER—Through 11/15. Tickets: $10–$68. 9/29 at 8: Busoni's *Doktor Faust* (in German, with supertitles), Keene conducting; soloists include Zseller, Stone, Davis, West, Blanchet, Brubaker. 9/30 at 8: Mascagni's *Cavalleria Rusticana* and Leoncavallo's *Pagliacci* (in Italian, with supertitles), Sloane conducting; Graham, Sonnenberg, Reyes, Sirianni, Wittges, Geyer, Barasorda, Cowan, Perry, Blanchet. 10/2 at 8: Romberg's *The Desert Song,* Nance conducting; Michele, White, Graff, Hickey, Gottschall, Lankston, Daniecki, Otey. 10/3 at 1:30: Rossini's *Il Barbiere di Siviglia* (in Italian, with supertitles), Bergeson conducting; Saffer, Reyes, Otey, Tate, McKee, Cokorinos. 10/3 at 8: Mozart's *The Magic Flute,* Bergeson conducting; Burton, Rosales, Drews, Mattsey, West, Cokorinos. 10/4 at 1:30: Romberg's *The Desert Song;* same as 10/2, except McBride in place of Michele, Tate in place of Daniecki, and Groenendaal in place of Otey.

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through 5/1/93. Tickets: $20–$135. 9/29 at 8: Verdi's *Falstaff,* Levine conducting; soloists include Freni, Bonney, Horne, Graham, Plishka, Lopardo, Pola, De Palma (debut), Laciura, Courtney. 9/30 at 8: Verdi's *Un Ballo in Maschera,* Fiore conducting; Millo, Blackwell, Quivar, Leech, Quilico, Croft, Cook, Wells, Anthony, Fitch, Peloso, Carman, Bugler. 10/1 at 8: Puccini's *Madama Butterfly,* Rudel conducting; Soviero, White, Sylvester, Croft, Hoffman, Anthony, Schroeder (debut), Tian, Yannissis, Yoo. 10/2 at 7: Offenbach's *Les Contes d'Hoffmann,* Levine conducting; Vaness, Domingo, Mentzer, Ramey, Laciura, Murray, Robbins, Elias, Courtney. 10/3 at 1:30: Verdi's *Un Ballo in Maschera;* see 9/30. 10/3 at 8: Verdi's *Falstaff;* see 9/29. 10/5 at 8: Puccini's *Madama Butterfly;* same as 10/1, except

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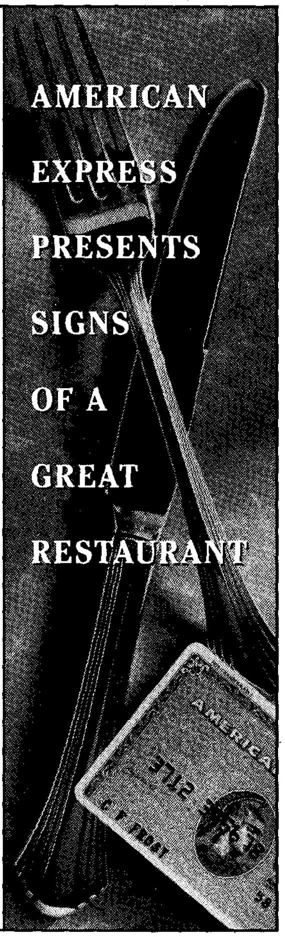

SOLUTIONS TO LAST WEEK'S PUZZLES

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Watanabe in place of Soviero and Deng (debut) in place of White. 10/6: Verdi's *Falstaff;* see 9/29.

Amato Opera

AMATO OPERA THEATRE—319 Bowery (228-8200). Through 5/16/93. Tickets: $16. 10/2 and 10/3 at 7:30: Verdi's *Rigoletto*, Anthony Amato conducting.

Other

BREWER BAROQUE CHAMBER ORCHESTRA—Merkin Concert Hall. 10/5 at 8: Handel's *Muzio* in concert, Rudolph Palmer conducting. $25.

DICAPO OPERA THEATER—184 E. 76th St. (288-9438). 10/1 at 7:30; 10/2 and 10/3 at 8; 10/4 at 6: Bizet's *Carmen*. $15.

99% ART FREE—Steve McGraws, 158 W. 72nd St. (595-7400). 9/30 at 10:30: Opera spoofs. $10 cover, $8 minimum.

DANCE

Garth Fagan Dance

THE JOYCE THEATER—Through 10/4. Tickets: $25. 9/30–10/3 at 8; 10/4 at 2 and 7:30. Fusion of modern dance, Afro-Caribbean dance, and ballet.

Florence Dance Theatre

THE JOYCE THEATER—10/6–10/11. Tickets: $20. 10/6 at 8: American premiere of Mario Mariotti's *Giuliano, a Florentine Death* and Keith Ferrone's *The Third Ballet of the Sun*.

Other

PILAR RIOJA—Call for place of performance (889-2850). 9/30–10/2 at 8; 10/3 at 8: Classical Spanish and flamenco dance. $25.

BALLET FOLKLORICO DE MEXICO—The Paramount. 10/1–10/2 at 8; 10/3 at 2 and 8: The fortieth anniversary program celebrates "500 Years of Dance." $15–$30.

SUNDAYS-AT-THREE SERIES—92nd Street Y's Dance Center. 10/4 at 3: Creach/Koester, Eva Dean Dance Company, Janis Brenner Company. $5.

THE LIVING THEATRE—272 E. 3rd St. (979-0601). 10/1–10/3 at 8: Young choreographers in *The House of Johnson*. $10.

LAWRENCE A. WIEN CENTER FOR DANCE AND THEATER—See "Other Events."

THE OUT-OF-TOWNERS 1992 SERIES—Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 9/29–10/1 at 8: Luciana Proano in *Cavillaca;* Mary Ann Vargas in *Maria Jesus*. $12. 10/2 and 10/3 at 8, 10/4 at 3: Gabri Christa in *Matutina;* Carlos Andrade in *Ladinos Epitaph*. $12. 10/5 at 8: Sergio Arau in *Moctezuma's Revenge*. $10. Call for schedule and price of additional performances at Pregones Theater (718-585-1202).

TON SIMONS & DANCERS—Dia Art Foundation, 155 Mercer St. (460-9136). 10/1 and 10/2 at 8:30: Music ranging from Mozart to Van Morrison. $12.

JANNETTI/HAVER DANCE—Evolving Arts Theater, 622 Broadway (431-7313). 10/3 at 8:30; 10/4 at 2:30 and 8:30: New York premiere performance. $10.

WILDER MILDER DANCES—Merce Cunningham Studio, 55 Bethune St. (924-0077). 10/2 and 10/3 at 9: Guest artist Julia Mayer McCarthy in *Door*, others. $10.

WARREN STREET PERFORMANCE LOFT—46 Warren St. (732-3149). 10/1–10/3 at 8: Deborah Hay's *Lamb at the Altar*. $10.

PERFORMANCE

P.S. 122—150 First Ave. (477-5288). 10/1–10/4 at 7:30: Mimi Goese in *Rollercoaster*. 10/2 and 10/3 at 9: Matthew Courtney hosts *Oh-Blah-Da*. 10/4 at 4: Quentin Crisp's *Sunday Afternoon Tea*. 10/4 at 5: A 5-hour marathon dance and performance showcase (seating every half-hour). $8.

LA MAMA—74A E. 4th St. (254-6468). 10/1, 10/2, 10/4 at 7:30. 10/3 at 3 and 7:30: Silkroad Playhouse in *Deungsinbul*. $15 ($12, Thursday and matinee).

RESTAURANT DIRECTORY

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KEY TO ABBREVIATIONS	
B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35***
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
TM	**Transmedia**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ADELAIDES SOHO SUPPER CLUB—492 Broome St. (966-3371). Casual. Italian. Spcls: chicken prince of Naples, filet mignon baci baci, large variety of pastas, homemade desserts. Res. sug. D Tue.–Thu. 6–11:30, Fri.–Sat. to 1 a.m., Sun. 6–11:30. Dancing from 9. Closed Mon. **(M)** **AE.**

ALISON ON DOMINICK STREET—38 Dominick St., nr. Hudson St. (727-1188). Casual. Country French. Spcls: lamb shanks with pureed white beans, ragout of mussels, charred lamb salad with capers and lemon cayenne mayonnaise. Res. sug. D only Mon.–Sat. 5:30–10:15, Sun. to 9. Pre-theater D 5:30–6:30. Private parties for 35. **(E)** **AE, CB, DC, MC, V.**

AMICI MIEI—475 W. Broadway, at Houston St. (533-1933/1850). Casual. Italian. Spcls: seafood salad, grilled swordfish, homemade pasta. Res. sug. L and D daily noon–1 a.m. Prix fixe L Mon.–Fri. noon–4. Private parties 20–100. **(M)** **AE, DC, MC, V.**

ANGELO—146 Mulberry St. (966-1277). Casual. Southern Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Free parking Sun.–Fri. Closed Mon. **(M)** **AE, DC, MC, V.**

BOULEY—165 Duane St., bet. Hudson and Greenwich Sts. (608-3852). Formal. Modern French. Spcls: tuna gravlax, seared black sea bass in special spices with truffle vinaigrette, painters palette of fruit. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CAFE—210 Spring St., at Sixth Ave. (274-0505). Casual. French bistro. Spcls: grilled rare yellowfin tuna with spinach pasta, ratatouille and tapenade beurre blanc sauce, steak tartare, magret de canard au jus with sauteed sliced potatoes. Res. sug. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–4. D daily 6–midnight. Private parties for 60. **(M)** **AE, CB, DC, MC, V.**

CAN—482 W. Broadway, at Houston St. (533-6333). Casual. Vietnamese-French. Spcls: stir-fried Maine blue-crab with lemon grass and cracked pepper, crispy skin red snapper with baby spinach in a curry sauce, grilled stuffed squid with lemon, coriander and dill dressing. Res. sug. L daily 11:30 a.m.–5. D Sun.–Thu. 5–10:30, Fri.–Sat. to 11:30. **(M)** **AE, CB, DC, MC, TM, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. Contemporary French. Spcls: duckling with ginger cassis sauce, poached salmon with warm lemon vinaigrette, dessert souffles. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC, MC, V.**

HUDSON RIVER CLUB—4 World Financial Center (786-1500). Formal. American Hudson River Valley. Spcls: salmon in woven potatoes, rabbit pot-pie, lump crab and potato fritters, venison and other game dishes. Res. sug. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 5:30–10, Sun. noon–6. Pre-theater D Mon.–Fri. 5–6:30. Private parties for 15–150. **(E)** **AE, MC, TM, V.**

JOUR ET NUIT—337 W. Broadway, at Grand St. (925-5971). Casual. French. Spcls: hangersteak with shallot juice, mushroom fricassee, and crisp potatoes; rib-eye steak with steamed vegetables; skate with braised lettuce and capers. Res. sug. L Mon.–Sat. noon–3. Br Sun. noon–3. Light lunch menu daily 3–6. D daily 6–midnight. Bar till 2 a.m. **(M)** **AE, DC, MC, V.**

L'ECOLE—462 Broadway at Grand St. (219-3300). Casual. Classic and Modern French. Spcls: rack of lamb with herbs, red snapper with fennel, grilled vegetables with goat cheese. Res. sug. L Mon.–Fri. noon–2. D Mon.–Sat. 6–9:30. Private parties. Closed Sun. **(M)** **AE, DC, MC, V.**

LE PACTOLE—2 World Financial Ctr, 225 Liberty St. (945-9444). Jacket required. Classical French. Spcls: oysters in a seawater gelee, cannelloni filled with fresh shrimp in a lobster sauce, roast leg of veal with fresh herbs a la broche. Res. sug. L Mon.–Fri. noon–3. Tea Mon.–Fri. 3–5. D Mon.–Fri. 6–11. Sun. hot and cold buffet noon–5. Private parties for 20–80. Closed Sat. **(E)** **AE, CB, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (775-0421). Casual. American. Spcls: grilled chicken on a pepper roll with creole remoulade, fresh grilled seafood, chocolate mousse cake. Res. sug. Concourse café and barroom. Dining Room: L and D Mon.–Fri. 11:30 a.m.–8. Barroom: 11:30 a.m.–11:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, TM, V.**

MUENG-THAI—23 Pell St., bet. Mott St. and Bowery (406-4259). Casual. Thai. Spcls: pla-sarm-rod, panaeng, pad-thai. Res. nec. L Tue.–Sun. 11:30 a.m.–3. D Sun., Tue.–Thu. 3–10, Fri.–Sat. to 11. Closed Mon., except holidays. **(I)** **AE.**

PONTE'S—Desbrosses and West Sts., 2 blocks south of Canal, upstairs (226-4621). Dress opt. Italian/Continental. Spcls: steak, plume de veau, seafood. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5:30–11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ROSEMARIE'S—145 Duane St., bet. W. Broadway and Church St. (285-2610). Casual. Italian. Spcls: fresh homemade pasta, game, braised rabbit with polenta, ossobuco. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. 5:30–11. Closed Sun. **(M)** **AE, MC, V.**

ROYAL CANADIAN PANCAKE HOUSE—145 Hudson St., bet. Beach and Hubert Sts. (219-3038). Casual. Canadian. Spcls: omelette, pancakes, waffles, crepes, soup, sandwiches, steak au poivre. No res. B, L and D daily 7 a.m.–midnight. **(I–M)** **TM.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. 11:30 a.m.–4 a.m., Sun. noon–11:30. **(I–M)** **AE, CB, DC, MC, V.**

S.P.Q.R.—133 Mulberry St. (925-3120). Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thu. 11:30 a.m.–midnight., Fri. to 1 a.m., Sat. 1–1 a.m., Sun. 1–11. Private banquet room. Free D parking. Ent. **(M)** **AE, CB, DC, MC, V.**

TATIANA—28 Wooster St. (226-6644). Casual. Mediterranean. Spcls: fettuccini au saumon fumé, penne Tatiana, salade de poireaux, sauté red snapper, cous cous. Res. sug. D Mon.–Sat. 6–1 a.m. Ent. Wed.–Fri. 7–11. Private parties for 100. Closed Sun. **(M)** **AE, DC, MC, TM, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American-Southwestern barbecue. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Mon.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight, Sun. to 10. Br Sat.–Sun. 11:30 a.m.–4. Outdoor terrace. **(I)** **AE, DC, MC, TM, V.**

TWO ELEVEN—211 W. Broadway, at Franklin St. (925-7202). Casual. Contemporary American. Spcls: seared pepper tuna with stir-fry Asian greens, grilled mahi-mahi, roast Moroccan spiced rack of lamb. Res. sug. L Mon.–Fri. 11:30 a.m.–6. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Outdoor cafe. **(M)** **AE, DC, MC, TM, V.**

VUCCIRIA—422 W. Broadway, bet. Prince and Spring Sts. (941-5811). Casual. Southern Italian-Sicilian. Spcls: pasta con sarde, vitello Vucciria, pollo Palermo. Res. sug. L and D Sun.–Wed. noon–midnight, Thu.–Sat. to 1 a.m. Jazz every Mon. **(M)** **AE, CB, DC, MC, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Spcls: rack of lamb James Beard; grilled half lobster with clams, mussels and fresh prawns. Res. nec. Buffet L Mon.–Fri. noon–3. D Mon.–Sat. 5–10, Sun. 5–8:30. Spcl. sunset supper nightly 5–6:30. Buffet Sat.–Sun. noon–3. **(M)** **Cellar in the Sky:** Wine-cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist. **(E).** **Hors d'Oeuvrerie and City Lights Bar:** Jacket required. International hors d'oeuvres and supper menu Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. 4–9 (cover after 4). Br Sun. noon–3. Jazz and dancing nightly. Private parties. Free D parking. **(M)** **AE, CB, DC, MC, V.**

ZOE—90 Prince St., at Broadway and Mercer St. (966-6722). Casual. Contemporary American. Spcls: seared loin of tuna on quinoa with spicy plum wine reduction, wood-grilled hanger steak with Catamount porter sauce, honey-glazed muscovy duck from the rotisserie with arborio rice cakes. Res. sug. L Tue.– Sat. noon–3. Br Sun. noon–3. D Tue.–Sat. 6–10:30, Sun. special magnum wine 5:30–10. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

South Street Seaport

CAFE FLEDERMAUS—1 Seaport Plaza (269-5890). Casual. Continental. Spcls: mesquite chicken breast on a bed of salad greens in basil vinaigrette, shrimp salad with citrus fruits in a light tomato dressing, baked chicken breast with lemon and white wine, Viennese pastries. B, L and D daily 7 a.m.–2 a.m. Br Sat.–Sun. noon–4. **(I–M)** **AE, TM.**

FULTON STREET CAFE—11 Fulton St. (227-2288). Casual. American/seafood. Spcls: steamed 1-lb. lobster, Manhattan chowder, mixed fried fish, clambake. L daily 11 a.m.–4. D Mon.–Fri. 4–midnight, Sat.–Sun. till 1 a.m. Ent. Thu.–Sun. 5–11. **(I)** **AE, CB, DC, MC, V.**

GIANNI'S—15 Fulton St. (608-7300). Casual. Northern Italian. Spcls: lobster ravioli, oven-poached salmon, garlic bread with Gorgonzola. Res. sug. L and D Sun.–Thu. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m. Private parties for 100. Discount parking. Outdoor cafe. **(M)** **AE, CB, DC, MC, TM, V.**

GILMORE'S DEEP BLUE—11 Fulton St. in the Fulton Market building (227-9322). Casual. American. Spcls: crab cakes, linguine with shrimp and scallops, penne with chicken, steak. Open Sun.–Tue. 11:30 a.m.–10, Wed.–Sat. till 11. Jazz nightly. **(M)** **AE, CB, DC, MC, V.**

HARBOUR LIGHTS—Pier 17, 3rd floor (227-2800). Casual. Continental. Spcls: roast rack of New Zealand lamb, grilled filet mignon with sauce bearnaise, sauteed salmon fillet. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 10 a.m.–4. D daily 4–2 a.m. Pianist Thu.–Sun. Private parties for 150. **(M–E)** **AE, CB, DC, MC, TM, V.**

JADE SEA—Pier 17, 2nd floor (285-0505). Casual. Hong Kong Chinese. Spcls: Peking duck, ginger lobster, banana shrimp. Res. sug. L Mon.–Fri. 11 a.m.–3. Dim sum Br Sat.–Sun. 11 a.m.–4. D daily 4–11. Private parties for 10–200. **(M)** **AE, MC, TM, V.**

LIBERTY CAFE—Pier 17, 3rd floor (406-1111). Casual. American regional. Spcls: shrimp, lobster and crabmeat fettuccine, grilled paillard of veal, Maine lobster, woodburning pizza oven. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30–3. D Sun.–Thu. 5–11:30, Fri.–Sat. to midnight. Private parties for 100. Outdoor cafe for 200. **(M)** **Liberty Oyster Bar and Shark Aquarium:** Spcls: oysters, clams, chowder. Open for L and D daily 10 a.m.–midnight. **(I–M)** **AE, CB, DC, MC, V.**

MACMENAMIN'S IRISH PUB—Pier 17, 3rd floor (732-0007). Casual. Irish pub. Spcls: corned beef sandwiches, roasted turkey with mashed potatoes, seafood salad. Open daily 10 a.m.–4 a.m. **(I)** **AE, CB, DC, MC, V.**

PEDRO O'HARA—Pier 17 (227-6735). Casual. Tex-Mex/American. Spcls: frozen margaritas, chicken fajitas, shrimp and corn quesadilla. No res. L and D daily 11 a.m.–midnight. **(I–M)** **AE, DC, MC, V.**

ROEBLING'S BAR AND GRILL—11 Fulton St., in Fulton Market Bldg. (608-3980). Casual. American/seafood. Spcls: Norwegian salmon, New England clam chowder, Roebling's fisherman's stew, steak and chops. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–2:30. D Sun.–Thu. 5–10, Fri.–Sat. till midnight. Bar open till 2 a.m. nightly. **(M)** **AE, CB, DC, MC, V.**

SGARLATO'S CAFE—Pier 17, Promenade Level. (619-5226). Casual. Italian-American. Spcls: seafood fettuccine al Fredo, capellini with fresh crabmeat and mushrooms, lobster fra diavolo. L Mon.–Sat. 11–4. Br Sun. 11–2:30. D Sun.–Thu. 4–11, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 9, South St. at Wall St. (742-7278). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Fri. at noon. Sat.–Sun. Br cruise sails at noon. D cruise sails daily at 7. Ent. **(E)** **AE, MC, V.**

Greenwich Village

BOXERS—190 W. 4th St. (633-2275). Casual. American. Spcls: grilled breast of chicken with honey mustard, wild mushroom ravioli with spicy tomato sauce, grilled Newport steak teriaki, hamburgers. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D daily 4–4 a.m. Private parties. **(I–M)** **AE, CB, DC, MC, TM, V.**

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St. (206-1830). Casual. Belgian/French. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, mussels. Res. sug. L Tue.–Sat. noon–3. D Mon.–Sat. 5–11:30, Sun. 4–10:30. Br Sun. noon–4. **(M)** **AE, MC, V.**

CENT'ANNI—50 Carmine St., bet. Bleecker and Bedford Sts. (989-9494). Casual. Northern Italian. Spcls: roast baby pheasant, double veal chop with sage sauce, lobster combination. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 5:30–11:15, Sat. to 11:30, Sun. 5–10:30. **(M–E)** **AE.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Tex-Mex. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L Mon.–Sat. 11:30 a.m.–3. Br Sun. noon–4. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, CB, DC, MC, V.**

FLYING FISH—395 West St., at W 10th St. (924-5050). Casual. West Indian. Spcls: rundown, jerk fish, curry goat, ackee and salt fish, snapper. Res. sug. for 8 or more . D Sun.–Thu. 4–11, Fri.–Sat. to midnight. **(I–M)** **No credit cards.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Dress opt. American. Spcls: risotto with roast quail and morels, steamed halibut with caper berry vinaigrette, roast veal chop with fava beans, warm chocolate cake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–10, Fri.–Sat. to 11, Sun. to 9:30. **(E)** **AE, CB, DC, MC, V.**

JEKYLL AND HYDE—91 Seventh Ave. S, bet. Barrow and Grove Sts. (989-7701). Casual. American-continental. Spcls: broiled Indonesian shrimp, pizzas, chicken al anise, over 200 beers, 24 on tap. Res. sug. for large parties. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 4–4 a.m. Ent. **(M)** **AE, TM.**

MONTE'S—97 Macdougal St. (228-9194; 674-9456). Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish. Res. sug. Open Mon., Wed.–Sun. noon–11. Private parties for 50. Closed Tue. **(M)** **AE, CB, DC, MC, V.**

PORTO BELLO—208 Thompson St., bet. W. Third and Bleecker Sts. (473-7794). Casual. Italian. Spcls: red snapper marechiaro, veal Riviera, chicken vecchia sturla. Res. nec. L and D Sun.–Thu. noon–11, Fri.–Sat. to 11:30. **(M)** **AE, MC, V.**

ROSE CAFE—24 Fifth Ave., at 9th St. (260-4118). Casual. American bistro. Spcls: rare charred tuna with mango, tomato and green onion vinaigrette; 7 layer vegetable torte; carrot ravioli with red pepper sauce. Res. sug. Open for L and D daily 11:30–1 a.m. Br Sat.–Sun. 11:30 a.m.–3:30. **(M)** **AE, MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I–M)** **AE, DC, V.**

VILLAGE ATELIER—436 Hudson St., at Morton St. (989-1363). Casual. American. Spcls: herb roasted chicken, grilled black Angus shell steak, Maryland lump crabcake. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE.**

WEST 4TH STREET SALOON—174 W. 4th St. (255-0518). Casual. American/Continental. Spcls: West 4th Street Saloon burgers, steaks, salads, pastas. Res. sug. Open for L, D and S daily 11 a.m.–4 a.m. Br Sun. 11 a.m.–4. Private parties for 200. **(M)** **AE, CB, DC, MC, TM, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. 4:30–9. Br Sat.–Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

BANANA CAFE—111 E. 22nd St. (995-8500). Dress opt. American-Brazilian. Spcls: prawn salad nicoise, banana trifle, moqueca. Res. nec. L Mon.–Fri. 11:45 a.m.–6, Sat. fejoida 11:45 a.m.–6. Br Sun. 11:45 a.m.–5. D daily 6–1 a.m. Light supper till 3:30 a.m. Private parties for 50–130. **(M)** **AE, CB, DC, MC, V.**

CANASTEL'S—229 Park Ave. So., at 19th St. (677-9622). Casual. Northern Italian. Spcls: red snapper veneziana, farfalline al salmone, veal scallopini sorrentino, cold seafood salad. Res. sug. L Mon.–Fri. noon–4:30. D Mon.–Wed. 5:30–1 a.m., Thu.–Sat. to 2 a.m., Sun. 5–midnight. **(M)** **AE, DC, MC, V.**

CONDON'S—117 E. 15th St. (254-0960). Casual. American. Spcls: Maryland crab cakes, burgers, grilled meat and fish. Res. sug. D Sun.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m. Jazz Tue.–Sun. Closed Mon. **(I–M)** **AE, CB, DC, MC, TM, V.**

FINO—4 E. 36th St. (689-8040). Casual. Northern Italian. Spcls: pappardelle boscaiola, veal paillard balsamico, tiramisu. Res. nec. L and D Mon.–Sat. noon–11. Private parties for 70. Closed Sun. **(M)** **AE.**

HAROLD'S—150 E. 34th St. in the Dumont Plaza (684-7761). Casual. Contemporary Regional American. Spcls: grilled swordfish with roasted pepper butter, jalapeno and cilantro pasta with chicken fajita, classic Ceaser salad with chicken or shrimp. Res. sug. B Mon.–Fri. 7 a.m.–10:30 a.m., Sat.–Sun. 8 a.m.–10 a.m. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11 a.m.–3. D Sun.–Fri. 6–10, Sat. to 10. Private parties for 6–60. **(M)** **AE, CB, DC, MC, V.**

MESA GRILL—102 Fifth Ave., bet. 15th–16th Sts. (807-7400). Casual. Southwestern. Spcls: crispy quail salad with pineapple-red onion relish and spicy pecans; red pepper crusted tuna steak with blue corn tamale; grilled pork tenderloin with rhubarb chutney and sweet potato tamale,. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11, Sun. 5:30–9:30. **(M)** **AE, DC, MC, V.**

METROPOLIS CAFE—31 Union Sq. West. (675-2300). Casual. New American. Spcls: sauteed camembert wrapped in bacon in a honey butter sauce, caramelized Atlantic salmon with arugula and mushrooms in a ginger white wine sauce, roasted L.I. duck glazed with molassas and olive oil in a peach sauce. Res. sug. L Mon.–Sat. noon–4. Br Sun noon–4. D daily 5:30–12:30 a.m. Supper til 2 a.m. Ent. nightly. Private parties for 40. **(M)** **AE, DC, MC, TM, V.**

MORENO—65 Irving Pl., at 18th St. (673-3939). Casual. Northern Italian. Spcls: carpaccio of tuna, fettuccine with fresh lobster, baby lamb chops. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10:30, Sun. noon–10. Private parties for 15–100. **(E)** **AE, CB, DC, MC, V.**

NICOLA PAONE—207 E. 34th St. (889-3239). Jacket required. Italian. Spcls: *camicia da notte*, *tritone*, *concertino*, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(M)** **AE, CB, DC.**

PARK BISTRO—414 Park Ave. So., bet. 28th–29th Sts. (689-1360). Casual. French. Spcls: petatou of warm goat cheese with fresh thyme, sauteed cod fish with mashed potatoes, onion sauce and fried leeks, bayaldi of lamb with flageolets. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11. Closed Sun. through summer. **(M)** **AE, CB, DC, MC, TM, V.**

PETE'S TAVERN—129 E. 18th St., at Irving Pl. (473-7676). Casual. Italian/American. Spcls: shrimp scampi, veal marsala, chicken alfredo. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Thu. 3–midnight, Fri. 3–1 a.m., Sat. 11:30 a.m.–1 a.m., Sun. 11:30 a.m.–midnight. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

POSITANO—250 Park Ave. So., at 20th St. (777-6211). Casual. Italian. Spcls: coniglio alla saracena, salmone alla griglia, risotto al nero. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to 12:30 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ROSSINI'S—108 E. 38th St. (683-0135). Casual. Northern Italian. Spcl: hot antipasto, chicken primavera. Res. sug. Open Mon.–Fri. 11:30 a.m.–11:30, Sat. 4:30–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, MC, TM, V.**

SECRET HARBOR BISTRO—303 Lexington Ave., at 37th St. in the Shelburne Murray Hill (447-7400). Casual. New American. Spcls: grilled chicken salad with tortilla strips, chicken pot pie. Res. sug. B Mon.– Fri. 7 a.m.–10 a.m., Sat. 8 a.m.–11 a.m. L Mon.– Sat. 11:30 a.m.–3:30. Br Sun. 11 a.m.–3. D Mon.– Sat. 5–11, Sun. 5:30–11. Bar noon–1 a.m. Private parties for 10–235. **(M)** **AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave., bet. 39th–40th Sts. (687-4425). Jacket required. Northern Italian. Spcls: charcoal grilled red snapper and swordfish, black pasta, seafood risotto, broiled double veal chop. Res. nec. L Mon.–Fri. noon–2:30. D Mon.– Sat. 5–10:30. Private parties for 25–100. Pianist Mon.– Sat. from 6–10:30. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

STRINGFELLOWS—35 E. 21st St., (254-2444). Dress opt. American-Italian. Spcls: roasted Norwegian salmon, beef Wellington, grilled breast of chicken. Res. sug. D

Mon.–Fri. 4–4 a.m., Sat. 8–4 a.m. Cabaret nightly. Rest. closed Sun. **(E)** **AE, CB, DC, MC, V.**

TINA'S—249 Park Ave. South, at 20th St. (477-1761). Casual. Chinese. Spcls: lemon chicken, temple duck, General Tso's prawns. Res. sug. L Mon.–Sat. noon–5. D Sun.–Wed. 5–11, Thu. to 11:30, Fri. to 12:30 a.m., Sat. to midnight. **(I–M)** **AE, MC, V.**

UNION SQUARE CAFE—21 E. 16th St. (243-4020). Casual. Italian/American. Spcls: fried calamari with spicy anchovy mayonnaise, black bean soup with lemon and a shot of Australian sherry, herb-roasted chicken with creamy polenta and tomato-sourdough panzanella. Res. nec. L Mon.–Fri. noon–2:30, Sat. to 2:45. D Mon.–Thu. 6–10:30, Fri.–Sat. 6–11:30, Sun. 5:30–10. **(M)** **AE, DC, MC, V.**

WATER CLUB—500 E. 30th St. (683-3333). Casual. American. Spcls: jumbo crab cakes, Maine lobster, muscovy duck with confit. Res. sug. L Mon.–Sat. noon–2:30. Buffet Br Sun. 11:30–2:30. D Mon.–Sat. 5:30–11, Sun. to 10. Private parties for 30–300. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

YALDZLAR—566 Third Ave., bet. 37th–38th Sts. (557-0055). Casual. Lebanese. Spcls: taboule, shish taouk, lamb chops. Res. sug. L daily noon–11. **(M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

BARRYMORE'S HIDEAWAY—32 W. 37th St. (947-8940). Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Complete D 5–10. Music Mon.–Thu. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

FIASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: salmon with crispy shallots and leeks served with wild mushroom risotto, stir-fried chicken and shrimp over whole wheat fettuccine with red pepper and ginger sauce; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Enclosed garden room. Private parties for 10–100. **(M)** **AE, CB, DC, MC, V.**

L'ACAJOU—53 W. 19th St. (645-1706). Casual. French. Spcls: steak au poivre, ris de veau au Calvados, cervelles au beurre noire. Res. sug. L Mon.–Fri. noon–3. D daily 6:30–11:30. **(M)** **AE, CB, DC, MC, TM, V.**

LOLA—30 W. 22nd St. (675-6700). Casual. Caribbean/American. Spcls: 100 spice Caribbean fried chicken, West Indian shrimp and chicken curry, marinated grilled tuna steak. Res. sug. L Mon.–Fri. noon–3. Gospel Br Sun. noon–4. D Mon.–Sat. 6–midnight. Private parties for 25. Ent. Mon.–Sat. **(M)** **AE.**

PORTFOLIO—4 W. 19th St. (691-3845). Casual. American-continental. Spcls: steamed wild mushroom pocket, sauteed salmon fillet with anise sauce, pappardella with wild mushroom cream and braised chicken breast. Res. sug. L Mon.–Fri. 11:30–5:30, Sat. noon–5:30. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Closed Sun. **AE, DC, MC, TM, V.**

SIMPLY PASTA—120 W. 41st St. (391-0805). Casual. Northern Italian. Spcls: black fusilli pasta with seafood in a marinara sauce; bow tie pasta with wild mushrooms and veal; shell pasta with broccoli, artichoke hearts, and sundried tomatoes. Res. sug. Open Mon.–Fri. 11 a.m.–9. Private parties for 150. Closed Sat.–Sun. **(I)** **AE, DC, MC, V.**

TULLIO—46 W. 22nd St. (691-4188). Casual. Italian. Spcls: truffle ravioli; Norwegian salmon in champagne sauce; penne with eggplant, ricotta and tomato sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. 5:30–midnight. Closed Sun. **(M)** **AE, TM.**

WORLD YACHT—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Jacket required. American/Continental. Spcls: fisherman salad, veal baton rouge, loin of pork with Texas caviar, filet mignon. Res. nec. L cruise sails Mon.–Sat. from noon–2. Br Sun. from 12:30–2:30. D cruise sails nightly from 7–10. Private parties for 2–2000. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALFREDO: THE ORIGINAL OF ROME—54th St., bet. Lexington and Third Aves., in the Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo, grilled free-range chicken with herbs and roasted potatoes, mixed seafood grill Italian style, tiramisu. Res. sug. L Mon.–Sat. 11:30 a.m.–11:30. Br Sun. 12:30–4. D Mon.–Sat. 4–11, Sun. to 10. **(M)** **AE, CB, DC, MC, TM, V.**

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza-Park Hyatt (702-5014). Dress opt. American grill. Spcls: carpaccio of venison with blueberries, grilled paillard of salmon with vegetable pasta, roasted duck breast in a spice crust with wild berry sauce. "Seafood Extravaganza" buffet Fri. eve. Res. sug. B daily 7 a.m.–11 a.m. L daily noon–2. Champagne and lobster buffet Br. Sun. 11:30 a.m.–3. D daily 6–10:30. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

BILL HONG'S—227 E. 56th St. (751-4048). Casual. Cantonese. Spcls: lobster roll, breaded chicken with mixed chinese vegetables, shrimp with chinese broccoli and straw mushrooms. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 3–11, Sun. 2–11. **(M)** **AE, CB, DC, MC, V.**

BILLY'S—948 First Ave., at 52nd St. (355-8920). Casual. American. Spcls: steaks, chops, seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D daily 3–11:30. Private parties for 30–50. **(M)** **AE, CB, DC, MC, V.**

BRASSERIE—100 E. 53rd St. (751-4840; 751-4841). Casual. French/Alsatian. Spcls: onion soup, choucroute Alsacienne, cassoulet, quiche. B daily 6 a.m.–11 a.m. Br Sat.–Sun. 11–5. L Mon.–Fri. 11 a.m.–5. D daily 5–10. S daily 10–6 a.m. Reduced rate parking. Private parties for 40–120. **(M)** **AE, CB, DC, MC, V.**

COLDWATERS—988 Second Ave., bet. 52nd–53rd Sts. (888-2122). Casual. American-seafood. Spcls: 1¼-lb. lobster, Alaskan steamed or boiled crab legs, 16-oz. boneless shell steak, Cajun catfish. Res. for 6 or more. Br/L daily 11 a.m.–4. D daily 4–3 a.m.Private parties for 15–75. Ent. nightly. **(I–M)** **AE, CB, DC, MC, V.**

CUCINA & CO.—200 Park Ave., in the Pan Am Building (682-2700). Casual. Mediterranean. Spcls: zarzuela (fish stew), osso buco, cannelloni, sandwiches, salads. Open for B, L and D Mon.–Fri. 7 a.m.–9, Sat. 8 a.m.–4. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, kirsch-torte. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). **Pool Room:** Formal. American-contemporary. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–9:30, Fri.–Sat. to 11:30. Complete pre-theater D 5–6:15; after-theater D 10–11:15. Res. nec. Closed Sun. **(E)** **Grill Room:** Formal. American-contemporary. L Mon.–Fri. noon–2. D Mon.–Sat. 5–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 5:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi, veal silvano, pasta. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Private party rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, TM, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Sat. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for B, L and D for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

OCEANA—55 E. 54th St. (759-5941). Formal. American seafood. Spcls: Maine lobster with angel hair and tomato sorrel vinaigrette, parfait of rock crab with avocado and roasted peppers, grilled swordfish with roasted vegetable raviolis. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE QUILTED GIRAFFE—550 Madison Ave., in the AT&T Arcade, bet. 55th–56th Sts. (593-1221). Formal. American. Spcls: caviar beggar's purses, grilled salmon with chinese mustard, special chef's choice Kaiseki dinners. Res. nec. L Tue.–Fri. noon–1:30. D Tue.–Sat. 5:30–9:30. Private party room for 6. Closed Sun. and Mon. **(E)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11:30, Sun. 5:30–10:30. **(M-E)** **AE, CB, DC, MC, TM, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Prix fixe D. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

SHELTON GRILL—525 Lexington Ave., bet. 48th–49th Sts., in the Marriott East Side Hotel (755-4000). Casual. Continental. Spcls: broiled salmon steak with champagne and caviar sauce, medallions of veal with peregourdine, grilled lamb chop with demi-glace sauce. Res. sug. B daily 7 a.m.–11:30 a.m. Br Sun. noon–2:30. L daily noon–2:30. D daily 5:30–10. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHUN LEE PALACE—155 E. 55th St. (371-8844). Dress opt. Szechuan/Hunan. Spcls: rack of lamb Szechuan style, Norwegian salmon with asparagus, sizzling scallops. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 3–11, Fri. to midnight, Sat. noon–midnight, Sun. noon–11. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 18-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. **(M-E)** **AE, CB, DC, MC, V.**

TATOU—151 E. 50th St. (753-1144). Jacket required. American-Provencal. Spcls: devilled crabcake with cilantro mayonnaise and corn relish, shrimp and lobster salad with cucumbers over julienne of apples and endive, herb packed snapper with pine nuts and roasted tomatoes. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11:30. Pre-theater D Mon.–Sat. 5:30–6:30. Jazz and blues nightly. Dancing after midnight Tue.–Sat. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

TRATTORIA—Pan Am Bldg., at 45th St. (661-3090). Casual. Italian. Spcls: quattro stagione pizza, mezza penne alla siciliana, carpaccio "Harry's Bar,"vitello all parmigiana. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–5. D Mon.–Fri. 5–10. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

TROPICA—200 Park Ave., in the Pan Am Bldg. (867-6767). Casual. Seafood. Spcls: roast cod with sake black bean sauce, grilled mahi mahi with beet ginger sauce and wasabi cream, seared tuna loin with chayote squash and chive sauce. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Bar Mon.–Fri. 11:30 a.m.–11. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

ZARELA'S—953 Second Ave., at 50th St. (644-6740). Casual. Mexican. Spcls: salpicon de pescado, chili quiles, tuna with mole. Res. sug. L Mon.–Fri.

noon–3. Br Sun. noon–3:30. D Mon.–Thu. 5–11:30, Fri.–Sat. 5–midnight, Sun. 5–10. Ent. Tue. and Sat. Private L parties for 70. **(M)** **AE, DC.**

ZEPHYR GRILL—1 Mitchell Pl, at 49th St. and First Ave., in the Beekman Tower. (223-4200). Casual. American. Spcls: salmon au poivre with cabernet sauce, seared skinless chicken breast with poached asparagus and mushroom fumet, roasted grouper filet with lobster sauce. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. 11 a.m.–3. D Mon.–Sat. 5:30–10, Sun. 5–9. Private parties for 10–150. **(M)** **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ADRIENNE—700 Fifth Ave., at 55th St. in the Peninsula. (247-2200). Formal. Classical French. Spcls: pan-seared foie gras with duck confit, spiced apple, crisp potato and ginger-beet oil; roast scallops in crisp taro root with lemongrass, spinach and yellow pepper jus; grilled Long Island duck breast with soy glaze, stir-fried vegetables and lotus chips. Res. sug. B Mon.–Fri. 7–10, Sat.–Sun. 7:30–11. L Mon.–Fri. noon–2:30, Sat. to 3. Br Sun. noon–3:30. D Mon.–Sat. 6–10:30. **(E). Le Bistro d'Adrienne:** Casual. French. Spcls: game terrine with red beet salad, grilled swordfish with ratatouille, leek-and-potato stew with pork sausage. L Mon.–Fri. noon–3. Snacks 3–6. D daily 6–11. **(M)** **AE, CB, DC, MC, V.**

AGLIO e OLIO—145 W. 55th St. (582-9589). Casual. Italian/Mediterranean. Spcls: spaghetti with asparagus and prosciutto in a lemon cream sauce, whole roasted sea bass with grilled eggplant and sweet red pepper oil, stufato di pollo in crosta, tomato risotto with calamari and fresh oregano. Res. sug. L Mon.–Fri. 11:45 a.m.–3. Br Sat. 11 a.m.–3. D Tue.–Sat. 5:30–11, Mon. to 10. Private parties for 40. Closed Sun. **(M)** **AE, DC, MC, TM, V.**

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room and Rose Room:** Jacket required. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–midnight, Sun. 6–11. Br Sun. noon–2:15. Late S buffet Fri.–Sat. 9:30–midnight. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: pan seared rib-eye steak with black eyed-pea gravy; griddled sirloin with five peppercorn whiskey sauce, broiled double rib steak. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 9 a.m.–3:30. L Mon.–Fri. 11 a.m.–4. D daily 4–midnight. Free D parking. **(M)** **AE, CB, DC, MC, V.**

AQUAVIT—13 W. 54th St. (307-7311). **Atrium:** Formal. Scandinavian. Spcls: smorgasbord plate, gravlax, poached salmon with dill sauce, Arctic venison, brambleberry sorbet. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Pre-theater D Mon.–Sat. 5:30–6:30. **(E) Cafe:** Informal. Spcls: smorrebrod, Scandinavian 'home cooking.' L Mon.– Fri. noon–3. D Mon.–Sat. 5:30–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, TM, V.**

CAFE DES SPORTS—329 W. 51st. St. (974-9052). Casual. Traditional French. Spcls: coq au vin, pepper steak, filet sole almondine. Res. sug. L Mon.–Fri. noon–3. D Tue.–Sat. 5–11:15, Sun.–Mon. 5–10. Private parties for 40. **(M)** **AE, MC, V.**

CAFFE CIELO—881 Eighth Ave., bet. 52nd–53rd Sts. (246-9555). Casual. Northern Italian. Spcls: bresaola, ravioli with fresh tomatoes and wild mushrooms in a cream sauce, grilled breast of chicken in a rosemary-thyme sauce. Res. sug. L Mon.–Fri. noon–4. Br Sun. noon–4. D Mon.–Sat. 5:30–11, Sun. to 10. **(M–E)** **AE, DC, MC, V.**

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: pan-roasted veal chop with herb mustard sauce, salmon filet with fennel and tomato. Res. sug. Open Mon.–Sat. 11:30 a.m.–1 a.m. Private parties for 300. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish-pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Sandwich counter Sat. 11:30 a.m.–7. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

CHARLOTTE—145 W. 44th St., in the Hotel Macklowe (789-7508). Casual. Contemporary American. Spcls: melange of vegetables with fettuccine, garlic and olive oil; lobster and scallop salad with mixed greens and poppy seed dressing, grilled filet of beef with horseradish cream, beet puree and sauteed spinach. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat.–Sun. from 7 a.m.–noon. L Mon.–Sat. 11:30 a.m.–3. D daily 5–11:30. Pre-theater D 5–7. **(M–E)** **AE, DC, MC, V.**

CITE—120 W. 51st St. (956-7100/7262). Casual. French-steakhouse. Spcls: steak frites, fillet of sole in potato crust, grilled veal chop with white bean and tomato basil salad. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat.–Sun. from 5. Private parties for 30–40. Free D parking. **(M–E)** **AE, CB, DC, MC, V.**

CORRADO—1373 Sixth Ave., bet. 55th–56th Sts. (333-3133). Casual. Italian. Spcls: wild mushroom risotto, grilled salmon with polenta and black bean salsa, potato gnocchi with pomodoro pesto sauce. Res. sug. L Mon.–Fri. noon–3. D daily 5:30–11. **(M)** **AE, CB, DC, MC, V.**

DANNY'S GRAND SEA PALACE—346 W. 46th St. (265-8133). Casual. Thai-continental. Spcls: baked seabass in banana leaf, roasted duck Thai curry, shrimp Bangkok, Pad Thai, filet mignon. Res. sug. L Wed. Sat. Sun. 11:45–3:30. D daily 4–midnight. Ent. **(M)** **AE, CB, DC, MC, TM, V.**

DA TOMMASO—903 Eighth Ave., bet. 53rd–54th Sts. (265-1890). Casual. Northern Italian. Spcls: gamberi all'arancio, pollo provencila, homemade tiramisu. Res. nec. L Mon.–Fri. noon–3:30. D Mon.–Sat. 4:30–midnight, Sun. 4–11. **(M)** **AE, MC, V.**

DECO 30—1568 Broadway at 47th St., in the Embassy Suites Hotel, 5th floor (719-1600). Casual. American. Spcls: deco dence salad, grilled Norwegian salmon, seared peppered tuna, paillard of chicken. Res. sug. L daily 11 a.m.–2. D daily 5–11. Pre-theater D daily 5–7. Private parties for 10–175. **(M)** **AE, CB, DC, MC, V.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon-3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M) Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

ELLEN'S STARDUST DINER—1377 Avenue of the Americas, at 56th St. (307-7575). Casual. American. Spcls: meatloaf and mashed potatoes, chicken pot-pie, T-bird salad. B, L, D Mon.–Thu. 7:30 a.m.–11:30, Fri.–Sat. to 12:30 a.m., Sun. 8 a.m.–11. Br Sun. noon–4. **(I)** **AE, MC, V.**

HALCYON—151 W. 54th St., in the Rihga Royal Hotel. (468-8888). Casual. American. Spcls: home-cured and smoked Norwegian salmon, tournedos of beef with smoked tomato and roasted corn, pan seared red snapper with glazed leeks and red wine vinegar. Res. sug. B daily 6:30 a.m.–11:30 a.m. L daily 11:30 a.m.–3. D daily 5:30–11. Late supper and pastries till 2 a.m. Private parties for 150-300. Free parking. **(E)** **AE, CB, DC, MC, TM, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE, TM.**

LA CARAVELLE—33 W. 55th St. (586-4252). Jacket and tie required. French Classical. Spcls: stuffed quail with wild mushrooms and shallot fritters, pink snapper in a citrus and ginger sauce, spiced-breaded filet of lamb with black bean sauce. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Complete L. Pre-theater D 5:30–6:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L and D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LA RIVISTA—313 W. 46th St. (245-1707). Casual. Italian. Spcls: garganelli alla romagnola, costolette alla bolognese, brodetto di pesce alla abruzzese. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M)** **AE, DC, MC, V.**

LA VERANDA—163 W. 47th St. (391-0905). Casual. Nouvelle Italian. Spcls: stuffed breast of capon, scampi Veranda, 30 different kinds of pasta. Res. sug. L Mon.–Fri. noon–3. Italian Br Sat.–Sun. noon–3. D daily 5–midnight. Pre-theater D 5–8. Private parties for 10–200. Free D parking from 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monkfish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Thu. 6–10:30, Fri.–Sat. 5:30–10:30. Private parties for 15. Closed Sun. **(E)** **AE, DC, MC, V.**

LE PATIO—119 W. 56th St., in the Parker Meridien (245-5000). Casual. French-American. Light L Mon.–Fri. noon–2:30. Buffet L Sat. noon–2:30. Jazz Br Sun. noon–2:30. **(M)** **AE, CB, DC, MC, V.**

LES PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–10. Spec. pre-theater D 5–9. Reduced rate parking after 5. Private parties for 10–250. **(M)** **AE, CB, DC, MC, V.**

MAMMA LEONE'S—261 W. 44th St. (586-5151). Dress opt. Italian. Spcls: Mamma's lasagne di carnevale, paillard di pollo con funghi, vitello da vinci, tiramisu. Res. sug. L Mon.–Sat. 11:30 a.m.–2:30. D Mon.–Sat. 4–11:30, Sun. 2–10. Free D parking. Private parties for 100–500. **(M)** **AE, CB, DC, MC, V.**

MARRIOTT MARQUIS—1535 Broadway, at 45th St. (704-8900). **J.W.'s Steak House:** Casual. American. Res. sug. D Tue.–Sun. 5:30–11. Prix fixe D Tue.–Sun. 8–10. Closed Mon. **(M) The View:** Formal. International. Res. sug. Buffet L Wed. and Sat. 11 a.m.–2. Br Sun. 10:30 a.m.–2:30, Wed. from 11:30 a.m. D Sun.–Thu. 5:30–11, Fri. and Sat. 5–midnight. **(E)** **AE, CB, DC, MC, V.**

MAXWELLS—150 W. 47th St. (869-5482). Casual. American-continental. Spcls: warm duck salad with grand marnier and raspberry vinaigrette, blackened Louisiana catfish with dijon cajun sauce, broiled Colorado lamb chops. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Wed. 3:30–9, Thu.–Sat. to midnight. Private parties for 150. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

NICOLE BRASSERIE DE PARIS—870 Seventh Ave., at 56th St. (765-5108). Casual. French. Spcls: couscous royal, cassoulet chez Nicole, bouillabaisse. Res. sug. B daily 6:30 a.m.–noon. L Mon.–Sat. noon–3:30. Br Sun. noon–3. D daily 5:30–midnight. Pre-theater D 5:30–7. **(M)** **AE, CB, DC, MC, TM, V.**

PALIO—151 W. 51st St. 245-4850). Formal. Northern Italian contemporary. Spcls: beef carpaccio, lobster Andrea, tiramisu. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11. Private parties for 8–45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St. (247-3491/3492). Casual. Italian. Spcls: linguini marechiare, veal rollatine marsala, spendino Romano. Open for L and D Sun.–Thu. noon–10:45, Fri.–Sat. to 11:45. Pre-theater D 5–7:30. **(M)** **AE, CB, DC, MC, V.**

PIERRE AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: mignonnettes de boeuf bordelaise, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE, MC, V.**

RAINBOW ROOM—GE Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: lobster thermidor, tournedos Rossini, medallions of venison with pecan wild rice and sauce poivrade. Res. nec. D Tue.–Thu. 5:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. noon–10:30. Pre-theater D 5:30–6:15. Dancing. Private parties 10–1000. Closed Mon. **(E) The Rainbow Promenade:** Jacket required. Continental. Spcls: trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese. Open Mon.–Thu. 3–1 a.m., Fri. 3–2 a.m., Sat. noon–1 a.m., Sun. noon–11. Br Sun. 11:30 a.m.–2. **(I–M)** **AE.**

SAMPLINGS—1605 Broadway at 49th St., in the Crowne Plaza Hotel. (977-4000). Casual. American. Spcls: Samplings salad, chili crusted calamari. Res. sug. Buffet Br Sun. 11 a.m.–3. D daily 5–midnight. Pianist nightly from 6:30. **(M)** **AE, CB, DC, MC, V.**

SAM'S—152 W.52nd St. (582-8700). Casual. American. Spcls: grilled swordfish sandwich with melted onions, pizzette with garlic shrimp, scallions, fresh tomato and gorganzola, Black Angus with Sam's steak sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11:30. Private parties for 25–150. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SARDI'S—234 W. 44th St. (221-8440). Dress opt. Continental. Spcl: cannelloni au gratin. Res. sug. L Mon.–Sat. 11:30 a.m.–3:30. **Club Sardi:** Business L Mon.–Fri. D daily 3:30–9. Complete L and D. Br Sun. noon–3. After-theater S Mon.–Sat. to 12:30 a.m., Sun. to 11. Parties. **(M)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Dress opt. American/seafood. Spcls: Sea-Grill chowder with lobster, shrimp and clams; charred filet of salmon with pepper ragout; pan seared snapper with rosemary and citrus fruits. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–11. Prix fixe D 5:30–10:30 incl. free parking. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: pastrami, corned beef, homemade blintzes, stuffed cabbage, matzo-ball soup. Open daily 6 a.m.–2 a.m. B to 11 a.m. **(I)** **AE, MC, V.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: prime rib, duck with apple glaze, Cajun tuna.Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Pre-theater D Mon.–Sat. 5–6:30. Ent. Tue.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

'21' CLUB—21 W. 52nd St. (582-7200). Formal. American. Spcls: Maryland crab cakes, Maine-lobster salad, "21" hamburger. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 10–500. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

57th–60th Streets

BRUNO—240 E. 58th St. (688-4190). Dress opt. Northern Italian. Spcls: seafood antipasto, linguini with broccoli and shrimps, veal capricciosa. Res. sug. L Mon.–Fri. noon–3. D Mon. 5–10:30, Tue.–Sat. 5–midnight. Private parties for 10–150. Pianist Tue.–Sat. from 9. Closed Sun. **(E)** **AE, CB, DC, MC, TM, V.**

CAFE BOTANICA—160 Central Park South, in the Essex House Hotel (484-5120). Casual. Mediterranean. Spcls: pan-seared salmon with carrots, zucchini, and spinach; fricassee of chicken provencale with potato galette; herbed beef stew with spring vegetables and sauteed potatoes. Res. nec. B daily 6:30 a.m.–10:30 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–2:30. D daily 5:30–10:30. S daily 10:30–1:30 a.m. Prefixe L. Pre-theater D 5:30–6:30. **(E)** **AE, CB, DC, MC, V.**

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz (755-5800). Dress opt. Continental. Spcls: breast of chicken saltimbocca, grilled Norwegian salmon with mussels, roast prime rib of beef. Res. sug. Br Sun. 11 a.m.–3. Cocktails 4–1 a.m. Pre-theater D daily 5:30–10:30. D daily 5:30–11. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

DAWAT—210 E. 58th St. (355-7555). Casual. Indian. Spcls: Madhur Jaffrey's patrani machi, achar ghost, baked eggplant. Res. sug. L Mon.–Sat. 11:30 a.m.–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. Private parties for 80. **(M)** **AE, CB, DC, MC, TM, V.**

DESMOND'S—327 W. 57th St. (307-1722). Casual. American. Spcls: prime rib, blackened swordfish, steak and kidney pie. Res. sug. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. noon–4. D daily 5–2 a.m. Private parties for 50. Pianist Mon.–Sat. from 8. **(M)** **AE, CB, DC, MC, TM, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E)** **AE, DC, MC, V.**

GIRAFE—208 E. 58th St. (752-3054). Jacket required. Northern Italian. Spcls: crostini di polenta con salsa e porcini, tortellini di zucca, vitello principessa. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Private parties for 45. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

IRENE—117 W. 58th St. (397-4256). Casual. American. Spcls: 3-lb lobster, prime sirloin steak, grilled swordfish. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.– Sat. 5–11. Private parties for 20. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE JOCKEY CLUB—112 Central Park South, in The Ritz-Carlton (757-1900). Casual. Traditional American. Spcls: grilled beef tenderloin, North American salmon steak, double Colorado lamb chops, sauteed Jockey Club crab cakes with mustard sauce. Res. sug. B Mon.–Fri. 6:30 a.m.–11:30 a.m., Sat.–Sun. from 7. L Mon.–Fri. 11:30–3. Br Sun. 11:30 a.m.–2:30. Late afternoon D 3–5:30. Pre-theater D 5:30–7. D daily 5:30–11. Prix fixe D. Bar till 1 a.m. **(E)** **AE, CB, DC, MC, TM, V.**

LE BAR BAT—311 W. 57th St. (307-7228). Casual. South East Asian. Spcls: crispy cat fish, sesame noodles, charbroiled steak, tropical drinks. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–midnight, Sun. 4:30–11. Cocktails till 4 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, TM, V.**

LES CELEBRITES—160 Central Park South, in the Essex House Hotel (484-5113). Formal. French. Spcls: burger of fresh duck foie gras with granny smith apples au jus with mixed herb salad, baked bass mariniere on a bed of boulangeres potatoes, squab with cabbage and mashed potatoes in a white truffle oil. Res. nec. D only Tue.–Sat. 6–10:30. Private parties for 12. Closed Sun. and Mon. **(E)** **AE, CB, DC, MC, V.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Dress opt. Seafood. Spcls: baked oysters with morel cream, red snapper with rosemary crust, shrimp with white beans and crisp onions. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 125. **(E)** **AE, CB, DC, MC, V.**

MARCH—405 E. 58th St. (838-9393). Dress opt. American. Spcls: provencal vegetable tart with seared tuna, Atlantic salmon with middle eastern spices, rack of lamb with herbed crust and gnocchi. Res. nec. D only Mon.–Sat. 6–10. Private parties for 10–55. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo-ball soup. Open 24 hr. daily. Private parties. **(I-M)** **AE, DC, TM.**

NIRVANA—30 Central Park South, 15th floor (486-5700). Casual. Indian/Bengali. Spcls: tandoori chicken, kabab, shrimp dopiaza, biryani. Res. sug. L daily noon–3. D daily 1–1 a.m. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

PAPER MOON MILANO—39 E. 58th St. (758-8600). Casual. Italian. Spcls: anti-pasto buffet, pappardelle Paper Moon, 20 different pizzas. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PETROSSIAN—182 W. 58th St. (245-2214). Jacket required. French. Spcls: fresh Russian caviar; lobster and chorizo in sweetcorn crepe, corn broth with celery seed; roast venison with caramelized pearl onions, mushrooms and sweet potato, cider vinegar sauce; Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D Mon.–Sat. 5:30–midnight, Sun. to 11. Pre-theater D 5:30–7:30. Post-theater D 10:30–midnight. **(E)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Formal. Continental. Res. nec. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. noon–2:30. D Tue.–Thu., Sun. 5:30–10, Fri.–Sat. to 10:30. Pre-theater D Tue.–Sat. 5:30–6:30. Pianist Tue.–Sat. **(M-E)** **Oak Room:** Formal. L Mon.–Fri. 11:30 a.m.–3:30. Br Sun. 9 a.m.–2. D daily 5:30–1 a.m. Pre-theater D Mon.–Fri. 5:30–6:30. Pianist. **Oak Bar:** Casual. Sandwich menu daily 11:30 a.m.–1 a.m. Bar till 3 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–midnight, Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7 a.m.–10:45 a.m., Sat. from 8 a.m. L Mon.–Sat. noon–2:45. Br Sun. 10 a.m.–2:30. Tea Mon.–Sat. 3:45–6, Sun. from 4. Supper: Mon.–Sat. 6–midnight, Sun. to 11. **(E)** **Trader Vic's:** Casual. Light menu Mon.–Sat. 5–1 a.m., Sun. 4–midnight. **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic/contemporary regional Mexican. Spcls: open grill, sweetwater prawns in garlic, pozole, guacamole to order, pomegranate margaritas, menudo, moles. Res. nec. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

RUMPELMAYER'S—50 Central Park South in the St. Moritz Hotel (755-5800). Casual. American. Spcls: old-fashioned soda fountain with sundaes, sandwiches, and salads. B daily 7 a.m.–11 a.m. L daily 11 a.m.–5. D daily 5–midnight. Pre-theater D 5:30–10:30. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. Tea Mon.–Fri. 3–5. D daily 4:30–11:30. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

SANDRO'S—420 E. 59th St. (355-5150). Casual. Italian. Spcls: milk fed baby lamb roasted with fresh vegetables and garlic, roast suckling pig, tripe cooked with fresh vegetables, spaghetti alle vongole veraci. Res. sug. D Mon.–Sat. 5:30–11, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

SERENDIPITY 3—225 East 60th St.(838-3531). Casual. American. Spcls: spiced chicken flambe, foot-long hot dogs with Texas chili, frozen hot chocolate. Res. sug. L and D Mon.–Thu. 11:30 a.m.–12:30 a.m., Fri. till 1 a.m., Sat. till 2 a.m., Sun. till midnight. Private parties for 20-75. **(I)** **AE, CB, DC, MC, TM, V.**

TRE SCALINI—230 E. 58th St. (688-6888). Jacket required. Northern Italian. Spcls: pasta al mistero, chicken à la Sophia Loren, spiedino alla romana. Res. nec. L daily noon–3. D daily 5–midnight. Pre-theater D daily 5–7. Post-theater D daily 10–midnight. **(M-E)** **AE, CB, DC, MC, V.**

WOLF'S—101 W. 57th St. (586-1110). Casual. American-deli. Spcls: pastrami Ruben, overstuffed corn beef sandwich, cheese blintzes. B daily 6:30 a.m.–11 a.m. L and D daily 11 a.m.–1 a.m. **(I)** **AE.**

YELLOWFINGER'S—200 E. 60th St. (751-8615). Casual. Californian/Italian bistro. Spcls: fa'vecchia, pizza, hamburgers, grilled chicken salad with pine nuts, grilled specialties. No res. Open Mon.–Sat. noon–1 a.m., Sun. to midnight. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

CAFE CROCODILE—354 E. 74th St. (249-6619). Casual. Mediterranean bistro. Spcls: carré d'agneau Méditerranée, fish couscous, seared tuna with ginger and leeks. Res. nec. D only Mon.–Sat. 5:30–11. Prix fixe menu. Private parties for 16–24. Closed Sat.–Sun. through August. **(M)** **AE.**

CAFE PIERRE—The Pierre, 2 E. 61st St. (940-8185). Formal. French. Spcls: filet of lamb with basil potato puree and garlic chips, fricassee of wild mushrooms and asparagus with ricotta gnocchi and sage, sauteed foie gras with cracked black pepper and sauterne, crisp red snapper served in artichoke olive broth. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Dress opt. Buffet Br Sun. noon–3. D Tue.–Sat. 6–11. **Carlyle Restaurant:** Formal. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 6–11. **(M-E). Bemelmans Bar:** Cocktails daily noon–1 a.m. **Gallery:** Tea daily 3–5:30. **AE, CB, DC, MC, V.**

ELIO'S—1621 Second Ave., at 84th St. (772-2242). Casual. Northern Italian. Spcls: risotto ai porcini, pansotti alla Genovese, nodini alla salvia. Res. nec. D daily 5:30–midnight. **(M)** **AE.**

540 PARK—540 Park Ave. at 61st St, in the Regency Hotel (759-4100). Casual. American. Spcls: air dried filet mignon with roasted peppers, arugula and artichokes; lobster cobb salad; cedar-planked salmon with roasted pepper and wild mushroom compote. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–2:30. Br Sun. 11:30 a.m.–2:30. D daily 6–10. Pianist Mon.–Fri. 6–1 a.m. **(M)** **AE, MC, V.**

FOUR WINDS—135 E. 62nd St. (486-1664). Casual. Japanese. Spcls: salmon trio, Four Winds scallops sauteed in lemon butter, fillet mignon glazed with orange teriyaki sauce, sushi, sashimi, tempura. Res. sug. L daily noon–3. D daily 6–10:45. Private parties 16–20. **(M)** **AE, MC, V.**

ISLE OF CAPRI—1028 Third Ave., at 61st St. (223-9626; 758-1828). Dress opt. Italian. Spcls: pennette alla Romana, veal Valdostana, red snapper marechiaro. Res. sug. L and D menu Mon.–Sat. noon–11. Enclosed sidewalk cafe. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JOHN CLANCY'S EAST—206 E. 63rd St. (752-6666). Dress opt. American/seafood. Spcls: Dover sole, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M–E)** **AE, CB, DC, MC, TM, V.**

KOO KOO'S BISTRO—1584 Second Ave., at 82nd St. (737-2322). Casual. French. Spcls: steak au poivre, boeuf bourguignonne, spinach ravioli with wild mushrooms. Res. sug. L Mon.–Fri. noon–5. D Sun.–Thu. 5–11, Fri.–Sat. to 11:30. Pre-theater D 5–7. Late menu Sun.–Thu. 11–1 a.m., Fri.–Sat. to 2 a.m. **(M)** **AE, MC, TM, V.**

LA PETITE FERME—973 Lexington Ave., at 70th St. (249-3272). Dress opt. French. Spcls: moules vinaigrette, poached salmon with sauce chezillot. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rõti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REGENCE—37 E. 64th St., in the Plaza Athenée (734-9100). *Jacket and tie required. French. Spcls:* salad of salmon with fresh goat cheese and crisp potatoes, grilled red snapper with soybean butter sauce and scallions, Maine lobster sauteed with cabernet and port wine sauce with wild mushrooms and angel hair pasta. Res. nec. B daily 7 a.m.–11 a.m. L daily noon–2:30. D daily 6–10:30. **(E)** **AE, CB, DC, MC, V.**

LOWELL HOTEL—28 E. 63rd St. (838-1400). **Post House:** Casual. American. Spcls: stolen Cajun rib steak, filet tips with summer vegetables in a peppered *crust, seared tuna with ginger, lemon pepper chicken.* Res. sug. L Mon.–Fri. noon–4:30. D daily 5–midnight. **(E)** **Pembroke Room:** Casual. Continental. Spcls: English breakfast, 22 different selections of tea. B daily 7 a.m.–10:30 a.m. Br Sat.–Sun. noon–2:30. Tea daily 3:30–6:30. **(M)** **AE, CB, DC, MC, V.**

MARK'S—25 E. 77th St., in the Mark Hotel (879-1864). Casual. French/Californian. Spcls: risotto cakes with lobster remoulade, roast rack of lamb with potato and wild-mushroom Napoleon. Res. sug. B daily 6:30 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–2:30. Br Sun. 11:30 a.m.–2:30. Afternoon tea daily 2:30–5:30. D daily 6:30 –10:30. Banquets for 25–175. **(E)** **AE, CB, DC, MC, V.**

MIMOSA—1354 First Ave., bet. 72nd–73rd Sts. (988-0002). Casual. Mediterranean. Spcls: baked eggplant with parmesan bruschetta, herb crusted salmon with tarama, paella, grilled veal chop with roasted garlic potato puree. Res. nec. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight, Sun. 5–10. Jazz pianist Tue.–Sat. 8:30–12:30 a.m. **(M)** **AE, DC, MC, V.**

NANNI IL VALLETTO—133 E. 61st St. (838-3939). Dress opt. Italian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style, baked branzino. Res. nec. L Mon.–Fri. noon–2:30. D Mon.– Fri. 5:30–11:30. Closed Sat.–Sun. **(E)** **AE, CB, DC, MC, V.**

PARK AVENUE CAFE—63rd St. at Park Ave. (644-1900). Casual. American. Spcls: spit-roasted leg of lamb and lamb chops with tomato couscous, grilled swordfish chop with herbs and lemon. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. Br Sun. 11 a.m.–2. D Mon.–Sat. 5:30–10:45, Sun. 4:30–9:30. Private parties for 30–80. **(E)** **AE, DC, MC, V.**

PARMA—1404 Third Ave., at 80th St. (535-3520). Casual. Northern Italian. Spcl: homemade pasta. Res. nec. D daily 5–12. **(M)** **AE.**

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat. from noon. Parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St. (439-4835). Casual. Continental. Spcls: flamed lobster bisque, sweetbreads with essence of white truffles and Armagnac, roasted pheasant marinated in reisling, pears *and juniper berries, traditional Viennese pastries.* Res. sug. B daily 7 a.m.–10 a.m. Br Sun. noon–3. L daily noon–2:30. D daily 6–10. Private parties for 10–40. **(E)** **AE, CB, DC, MC, V.**

SEL & POIVRE—853 Lexington Ave., bet. 64th–65th Sts. (517-5780). Casual. French-American. Spcls: steak au poivre, roasted duck with brandied berries, Moroccan couscous (Fri.–Sat. only). Res. sug. L daily noon–5. Br Sun noon–4. D daily 5–11. **(M)** **AE, CB, DC, MC, TM, V.**

SESUMI—222 E. 86th St. (879-1024). Casual. Japanese. Spcls: sushi, sashimi, shab shab, lobster and steak. Res. sug. L Mon.–Fri. noon–2:30. D daily 5:30–11. Private parties for 25. **(I)** **AE, DC, MC, V.**

SIAM—1411 Second Ave., bet. 73rd–74th Sts. Casual. Thai. Spcls: Bangkok duck, chicken sate, Siamese whole fish. Res. sug. L daily 11:30–3:30. D Sun.–Fri. 3:30–11:30, Sat. to midnight. **(M)** **MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Dress opt. American. Spcls: seared tuna with red miso and enoki mushrooms, corn and radish; steamed halibut with mushrooms, sweet pea broth and crisp leeks; veal chop in a coriander crust, sauternes sauce and escarole; grilled tandoori marinated duck, grilled scallions, lentil pancake and chutney. Res. sug. L Tue.–Fri. noon–2:30. Br Sat.–Sun. 11:30 a.m.–2:30. D Mon.–Fri. 6–11, Sat. 5:30–11:30, Sun. 6–10. Private parties for 150. **(E)** **AE, CB, DC, MC, V.**

SISTINA—1555 Second Ave., bet. 80th–81st St. (861-7660). Casual. Northern Italian. Spcls: roasted snapper, sauteed rabbit, risotto primavera. Res. nec. D only Mon.–Sat. 5–midnight. Closed Sun. **(E)** **AE, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **The Stanhope Dining Room:** Jacket required. *Continental-mediterranean. Spcls: soup of sea urchin* and oyster, chilled poached Norwegian salmon with dill creme fraiche and lemon, grilled herb crusted monk fish. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. to 10 a.m. L Mon.–Fri. noon–2:30. Br Sat.–Sun. seatings at noon and 2. D daily 6–10:30. Dancing every Fri. 8–midnight. **(E)** **Gerard's:** Cocktails and light fare noon–1 a.m. daily. Pianist Tue.–Sat. 6–10. **Le Salon:** B daily 10:30 a.m.–noon. L daily noon–2. Tea daily 2–5:30. **AE, CB, DC, MC, V.**

VIA VIA—1294 Third Ave., at 74th St.(439 0130). Casual. N. Italian. Spcls: linguine neri con gemberi, finocchio con funghi, costoletta milanese. Res. sug. L Mon.–Fri. 11:30–4:30. D 4:30–12.30 a.m. daily. Br Sat.–Sun. noon–4. **(M)** **AE, CB, DC, MC, TM, V.**

Above 60th Street, West Side

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–3. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: grilled fresh fish, pasta, linguini fruitta de mare. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Prix fixe Br Sun. noon–4:30. D daily 4–midnight. Pre-theater D 5–7. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 W. 145th St. (234-2357). Casual. Soul/creole. Spcls: barbecued spare-ribs, braised oxtail, jambalaya, Louisiana gumbo. Res. sug. Gospel Br Sun. 11:30 a.m.–3. D Mon.–Thu. 4:30–11, Fri.–Sat. to midnight, Sun. 3–11. Jazz Tue.–Sat. **(M)** **AE, DC, MC, V.**

EMPIRE SZECHUAN COLUMBUS—193 Columbus Ave., at 69th St. (496-8778). Casual. Chinese-Szechuan. Spcls: Empire special chicken with sesame seeds, dim sum, dry saute string beans, steamed whole fish. Res. sug. L and D Sun.–Tue. 10:30 a.m.–1 a.m., Wed.–Sat. to 2 a.m. Private parties for 40–50. **(I)** **AE, MC, V.**

ISABELLA'S—359 Columbus Ave., at 77th St. (724-2100). Casual. Italian. Spcls: sundried tomato fettuccine with grilled duck, risotto with grilled shrimp, grilled salmon with spinach sauce. Res. sug. L Mon.–Fri. 11:30 a.m.–5:30, Sat. from 11 a.m. Br Sun. 11 a.m.–5:30. D Sun.–Thu. 5:30–12:30 a.m., Fri.–Sat. to 1 a.m. **(M)** **AE, MC, V.**

PAPPARDELLA—316 Columbus Ave., at 75th St. (595-7996). Casual. Italian/Tuscan. Spcls: Pappardella alla *marpi, risotto alla pescatoro, bocconcini* alla Fiorentina. Res. for 6 or more. L daily noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

SCALETTA—50 W. 77th St. (769-9191). Casual. Northern Italian. Spcls: linguini with shitakii, asparagus, olive oil and garlic; grilled halibut on a bed of spinach, braised veal with homemade gnocchi. Res. sug. D daily 5–11. Private parties for 20–150. **(M)** **AE, CB, DC, MC, V.**

SYLVIA'S—328 Lenox Ave., bet. 126th–127th Sts. (996-0660). Casual. Soul Food. Spcls: barbecue spareribs; southern fried chicken with collard greens, peas and rice; beef short ribs. Res. sug. B Mon.–Fri. 7:30 a.m.–1. L Mon.–Sat. 11 a.m.–3. Br Sun. 1–7. D Mon.–Sat. 3–10:30. **(I)** **No credit cards.**

TAVERN ON THE GREEN—Central Park at 67th St. (873-3200). Casual. American. Spcls: grilled filet mignon with potato gratin, sauteed Louisiana shrimp with wild rice, classic Caesar salad. Res. sug. L Mon.–Fri. noon–3:45. D Sun.–Thu. 5:30–11:30, Fri.–Sat. 5–midnight. Br Sat.–Sun. 10 a.m.–3:45. Private parties for 15–1500. **(E)** **AE, CB, DC, MC, V.**

THE TERRACE—400 W. 119th St. (666-9490). Formal. Classical French. Spcls: grilled marinated quail and granny smith apple sandwich, assiette of venison and guinea hen with fresh peach tarragon sauce, strawberry dacquoise. Res. nec. L Tue.–Fri. noon–2:30. D Tue.–Sat. 6–10. Banquet facilities for 150. Harpist Tue.–Sat. Free valet parking. Closed Sun.–Mon. **(E)** **AE, DC, MC, V.**

BRONX

LOBSTER SHANTY—691 Bridge St. (885-1459). Casual. Italian seafood. Spcls: lobster newburg, jumbo lobsters, marina piccola. Res. sug. L daily 11 a.m.–4. D daily 4–1 a.m. Private parties for 70. **(E)** **AE, CB, DC, MC, V**

BROOKLYN

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, *chicken scarpariello, frutti di mare fresca, homemade* Italian cheesecake. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Jacket required. American. Spcls: sauteed foie gras with pumpkin seeds and pear, rack of lamb in a chestnut meal crust, salmon seared with ginger and cracked pepper, Valrhona Brooklyn Bridge with assorted ice creams and sorbets. Res. nec. L Mon.–Fri. noon–2:30. Br Sat. *noon–2:30, Sun.* 11:30–2:30. D *nightly* 6–11:30. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

QUEENS

DON PELAYO—39-20 Queens Blvd., Sunnyside (718-784-4700). Casual. Spanish/Continental. Spcls: paella, rack of lamb, merluza vasca, seafood in champagne sauce. Res. sug. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Pianist Fri.–Sun. **(M)** **AE, DC, MC, V.**

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 11, Sat. 4–11. Complete D. Closed Sun. **(I).** **AE, DC, TM, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

WATER'S EDGE—44th Drive at the East River (718-482-0033). Jacket required. American/continental. Spcls: eggplant ravioli with fine herb salad and tomato-olive oil broth, grilled shrimp tostada with tomato corn salad, tandoori marinated roast salmon with vegetable pakora and lentil cake, roast free range baby chicken grilled cornbread and succotash. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11. Ent. Tue.–Sat. Private parties for 400. Free ferry service from Manhattan. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

OTHER EVENTS

COMPILED BY NORMAN VANAMEE

FESTIVALS—The Third New York Whole Life Expo is 10/2–4. Emphasizing "life enrichment." New York Hilton, Sixth Ave and 53rd St. $18–$35 (226-2848). . . .**The Tenth Annual Crafts on Columbus Fair** is 10/3–4, 10/10–11, 10/17–18, from 10 a.m. to 5:30. Columbus Ave. bet. 77th and 81st Sts. Free (866-2239). . . .**The Washington Sq. Festival** is 10/3, 11 a.m. to 6. On Waverly Pl. from Broadway to Washington Sq. Park East. Free (809-4900). . . .**The Sullivan Street Benefit Festival** is 10/3 (rain date 10/17), 10 a.m.–7. Proceeds to Greenwich Village Center. Free (995-9412). . . .**The Third Annual Greenwich Ave. Fall Festival** is 10/3 (rain date 10/4), 11 a.m.–6. Free (764-6330). . . .**The Second Avenue Fall Fair** is 10/4, 11 a.m.–6. From 42nd to 53rd Sts. Free (684-4077). . . .**The Upper East Side Festival** is 10/4, 10 a.m–6. From 86th to 96th Sts. on Madison Ave. Free (995-9412). . . .**Atlantic Antic** is 10/4, 10 a.m.–6. Atlantic Ave. from Flatbush Ave. to Furnman St. Free (718-875-8993). . . .**The Italian Trade Commission** presents **Piazza Italia,** a month of art, antiques, and fashion from Italy. Until 10/9. The Armory, 643 Park Ave. Donations accepted (1-800-52-ITALY).

PERFORMANCES—Pace Downtown Theater welcomes comedian **Tom Deluca** on 10/1 at 8. Call for details (346-1715). . . .Performance artist **Randy Allen** presents *P.S. Betty Davis* on 10/2–3 and 10/9–10. The Ballroom. $15–$25, 2 drink min. (244-3005).

BENEFITS—Walk for the Cure is 10/4 at 9 a.m. Proceeds to the Juvenile Diabetes Foundation. (689-2680). . . .**The Manhattan Plaza AIDS Project** hosts a benefit performance of **The Taffetas** on 10/4 at 8. $30 (971-0660, ext. 351). . . .**The Manhattan Center for Living** presents **Betty Buckley, Alison Fraser, Dorothy Loudon,** and others in *An Evening With. . .* on 10/4. Proceeds to MCL. $35–$150 (533-3550). . . .**The Late Night Cabaret Series** presents **Brenda Paxton** on 10/4 at 10:30 and **Alton F. White** on 10/5 at 11. Proceeds to Broadway Cares/ Equity Fights AIDS. Call for details (595-7400). . . .**The Starlight Foundation of New York** has its **Third Annual Sports and Celebrity Auction** on 10/5 at 6:30. $60 (268-1545). . . .**Liza Minnelli, Billy Stritch, Gregory Hines, and more** will perform in *Come to the Cabaret* on 10/5. Proceeds to the Lawrence A. Wien Center for Dance and Theater. Call for details, $500–$1000 (475-2870). . . .**The United Hospital Fund's Distinguished Community Service Awards Dinner** is on 10/5 at 8. Proceeds to UHF. $400 (645-2500).

LECTURES, DISCUSSIONS, AND READINGS—The Nuyorican Poets Cafe presents *A Contemporary Tale of Harriet Tubman: A Black Woman's Journey*, written and performed by **Pamela Sneed,** on 10/1–3. **Slams** are 10/2 (semifinal), 10/7. Call for details (505-8183). . . .**Cooper-Hewitt Museum** presents *The Unhomely Fin de Siecle: Notes on the End of Architecture,* a lecture by **Anthony Vidler** on 10/1 at 6:30. $15 (860-6321). . . .**The Museum of Television and Radio** presents *The Simpsons: An Afternoon with Matt Groening* on 10/2 at 12:30. $15 (621-6600). . . .**The Poetry Project** presents readings by **Steve Cannon** and **Ruben Martinez** on 10/2 at 10:30. St. Mark's Church. $5 (674-0910). . . .**La Mama La Galleria** presents *East Village Poems, East Village Jazz*, a reading by **Eve Packer** on 10/2 at 8, and *Remote Control,* a dramatic monologue by **Grace Kelly** on 10/3 at 8. Contributions accepted (505-2476). . . .*When Culture Meets Politics,* a symposium focusing on the works of Australian filmmakers **Bob Connolly** and **Gary Kildea** is on 10/2 from 10 a.m. to 4. At the American Museum of Natural History. Reserve; Free (769-5305). . . .**Lisa Hayes** will read from *Jane Eyre* at the Old Merchant's House on 10/4–5. Res. rqd. $10 (777-1089). . . .**The Poetry Society of America** and **The NY Transit Authority** present readings by **L. Clifton, A. Ginsberg,** and **G. Kinnell** with introduction by **M. Peacock** on 10/5 at 7. New York Transit Museum. Free (254-9628). . . .**The New York Public Library** presents readings by **V. Redel, C. Schutt,** and **D. Raffel** with introduction by **G. Lish** on 10/5 at 7. 96th Street Branch. Free (289-0908). . . .**The Unterberg Poetry Center of the 92nd Street Y** presents **Arthur Miller** on 10/5 at 8. 92nd Street Y. Call for info (996-1100).

TOURS

WORLD FINANCIAL CENTER/BATTERY PARK CITY—10/4 at noon, a stroll through Manhattan's newest waterfront promenade with Joyce Gold. Meet at the entrance of Vista Hotel on West St. $12 (242-5762).

GOTHAM GHOSTMOBILE—10/2, 9, 16, 23, 30 at 7; 10/4, 11, 18, 25 at 3; 10/31 at 2 and 6:30: See Manhattan at its most morbid from Harlem to the Battery. A four-hour mini-bus tour with stops at grisly murder sites, cemeteries, other spooky spots. $20; reserve (388-2286).

EYE ON ART—10/3 at 11 a.m., **TriBeCa: The Low Down**. Visit this neighbor of SoHo where less-established artists and galleries have found a home. $33; reserve (877-5117).

BROOKLYN'S HISTORY MUSEUM—The Natural Wonders of Green-Wood Cemetery. 10/17 at 10 a.m., take a walk with an ornamental horticulturalist to explore the indigenous plant life. Meet at the main gate on Fifth Ave. and 25th St. in Brooklyn. $8 adults; $3 children; reserve (718-624-0890).

DISCOVERY ART TOURS—10/3, 10, 17, 24 at noon: SoHo Vision. Explore the SoHo art scene with visual artist Jill Levine as your guide. Meet at the Ergane Gallery, 469 West Broadway. $20 adults; $12 students and seniors; reserve (516-621-3786).

WALKING WITH A NEW YORKER—Beyond the tour buses and tourist attractions is a city where people actually *live.* See the real thing with two seasoned New Yorkers. Meet at Fifth Ave. and 61st St. Every Thursday and Friday from 11 a.m. to 1. $20 includes tram fare (861-1876).

CITYWALKS—Tours with John Wilson. 10/3, 11/7 at 1, **Greenwich Village North of Washington Square.** Meet at the southeast corner of Fifth Ave. and 8th St. . . .10/4, 11/4 at 1, **Historic New York: City Hall to the Battery.** Meet on the east side of Broadway at Murray St. . . .Weekday walks through December: Thurs. at 10 a.m.; Fri. at 3, **Greenwich Village.** Meet at the southeast corner of Fifth Ave. and 8th St. . . .Fri. at 10 a.m., **Historic New York: City Hall to the Battery.** Meet at Broadway and Murray St. . . .Thurs. at 3, **Lower East Side.** Meet at 2 Mott St. $12 (989-2456).

MUNICIPAL ART SOCIETY—10/2 at 7, **Guggenheim SoHo.** A tour of New York's newest museum facility. $18 includes museum admission. Call for reservations and weekday tour schedule (439-1049).

BIG ONION WALKING TOURS—10/3 at 9:15 a.m., **Ellis Island**. $15 adults; students and seniors $12. . . .10/3 at 1, **The Brooklyn Bridge to Brooklyn Heights**. $9 adults, $7 students and seniors; reserve (439-1090).

LOWER EAST SIDE TENEMENT MUSEUM TOURS—10/4 at noon: **Streets Where We Lived.** A multi-ethnic walk focusing on past, present, and changes on the Lower East Side, in Chinatown, and Little Italy. . . .10/4 at 2: **Renting, Ranting & Reform: An Architectural Tour.** Trace the changing nature of tenement life as reformers pressed for improvements. $12; seniors and students $10 (431-0233).

TOURS WITH THE 92ND STREET Y—In town (must reserve ahead; 996-1100): 10/4 from 9 a.m. to 6, **The Pleasures of Princeton**. $38 includes train fare, guided tours, and entrance fees. . . .10/4 from 11 a.m. to 3, **Chinatown**. $15.

URBAN EXPLORATIONS—10/3 from 1 to 4, **Private SoHo Artist Loft**. $15. . . .10/4 from 1 to 4, **The Lower East Side**. $12; reserve (718-721-5254).

SIDEWALKS OF NEW YORK—517-0201 for information. Each tour, $10. Call for weekday tour schedule. 10/3, 17 at 2: **Magnificent Morningside Heights;** meet at Metro Cinema on Broadway and 99th St. . . .10/3, 10, 17, 24 at 6: **Ghosts After Sunset;** meet at Washington Sq. Arch for a tour of the "haunted" Village, including the Mark Twain house and Gay St. . . .10/3, 10, 17 at 2: **Murder Tour;** meet in front of the Omni Park Central Hotel, Seventh Ave. at 56th St., to take in the locales of some of the city's past crimes. . . .10/3, 17, 24 at 6: **Ye Olde Tavern Tour;** meet at the Washington Sq. Arch for some visits to old and/or historic Village watering holes; drinks and tips extra. . . .10/4, 10, 18, 24 at 2: **Beverly Hills East;** meet by the Waldorf-Astoria, Park Ave. and 50th St., to explore this blue-ribbon neighborhood. . . .10/4, 10, 18, 24 at 6: **Spirits and Spooks Haunted Tavern Tours;** meet in front of St Luke's Church on Hudson and Grove Sts. to visit haunted taverns. . . .10/4, 10 at 2: **All in the Family;** meet at Old St. Patrick's Cathedral, Prince and Mott Sts., for a look at Godfather-land. . . .10/10, 24, 31 at 2: **The Lively and Mysterious East;** meet at the Church of the Immaculate Conception on 14th St. and First Ave. for a tour of the East Village. . . .10/4, 10, 25 at 2: **Historic Greenwich Village;** meet at Washington Sq. Arch to hear about folklore, architecture, and history. . . .10/3, 11, 17, 24 at 2: **Hollywood on the Hudson;** meet at the Washington Sq. Arch to explore the "back lot" of Greenwich Village. . . .10/3, 17 at 2: **Screen Scenes;** visit the homes of movies stars and film locations on the Upper West Side. Meet in front of 2 Columbus Circle. . . .10/4, 11, 18, 25 at 2: **Across the Brooklyn Bridge;** wear comfortable shoes for a walk from Chinatown to Brooklyn Heights starting at Broadway and Canal St. near the Citibank.

CENTRAL PARK—10/4 at 2, **Insect Exploration.** Meet at 105th St. and Fifth Ave. to meet some many-legged friends. Free (360-2766).

LOOK FOR WILD FOODS—"Wildman" Steve Brill's walks in our town's parks every weekend, in search of edible plants in the environment. Phone for details, rules, and information about fees (718-291-6825). Most walks are 11:45 a.m.–3:45. 10/3: Norvin State Forest, NJ. 10/4: Long Island Greenbelt, LI.

COMPILED BY KATE O'HARA

SPORTS

FOOTBALL—Giants, Giants Stadium, E. Rutherford, N.J. (201-935-8222). Next home game: 10/11 at 1 vs. Phoenix. All home games are sold out. . . .**Jets,** Giants Stadium, E. Rutherford, N.J. (516-538-7200). 10/4 at 8 vs. New England.

BASEBALL—Mets, Shea Stadium, 126th St. and Roosevelt Ave., Queens (718-507-6387). $6.50–$15. 10/2 at 7:40; 10/3–4 at 1:40 vs. Pittsburgh. . . .**Yankees,** Yankee Stadium, 161st St. and River Ave., Bronx (293-6000). $5.50–$14.50. No more home games.

STEPS—NYC Marathon Tune-Up, 25K. 10/4 at 9 a.m. in Central Park. Road Runners Club, 9 E. 89th St. (860-4455).

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ACTIVITIES FOR CHILDREN

COMPILED BY EILEEN CLARKE

LITTLE ORCHESTRA SOCIETY—Lolli-pops Concerts. Learn what to listen for in music and *how* to listen in "Do You Hear What I Hear?" with conductor Dino Anagnost; for ages 3–5. 10/3 at 11:45 a.m.; 10/4 at 12:30 and 1:45. Florence Gould Hall, French Institute/Alliance Française, 55 E. 59th St. (704-2100). $30.

REPERTORIO ESPANOL—Concert for Young People. Spanish dancer Pilar Rioja will do a special 70-minute performance as Robert Federico talks about the history of Flamenco and answers questions between each dance; for ages 6 and up. 10/3 at 3. Equitable Center auditorium, 787 Seventh Ave., bet. 51st and 52nd Sts. (889-2850). Under 12, $15; students, $20; adults, $25.

HALLOWEEN ADVENTURE—Take a walk through the Last Chance Graveyard, which chronicles the misfortune of a ghoulish rock group named Twisted Wire and the demise of Olive and Otice Ottoman, the original couch potatoes; for ages 7 and up. Opens 10/3 (at 11 a.m.) through 11/1. Hours: Mon.–Fri. noon–9; Sat. and Sun. 10 a.m.–10; until midnight on 10/30 and 31. Riverbank West, 555 W. 42nd St. (391-0009). $4.50; adults $6.50.

THE PUPPET PLAYHOUSE—Jonathan & Friends. With ventriloquist Jonathan Geffner; for ages 3 and up. 10/3 and 4 at 10:30 a.m. and noon. The Mazur Theatre at Asphalt Green, 555 E. 90th St. (369-8890). $3.50; reserve.

OVER THE MOON—A rock-and-roll matinee where children can blow whistles and kazoos to songs about loosing teeth and eating dinner; for ages 1–8. 10/4 at 3. The Knitting Factory, 47 E. Houston St. (219-3055). $5; $12 per family.

JEWISH COMMUNITY CENTER—Apple Picking. The whole family can take part in apple picking at Trout Brook Farm, in Chester, New Jersey. 10/4 from 12:30–6. Meet at 180 W. 80th St. (580-0299). $15; reserve; apples additional.

THE PUPPET COMPANY—Dragon Soup. A marionette musical comedy hosted by Al E. Gator about a kingdom that is troubled by a dragon; for ages 3 and up. Sun. at 1 and 3; through 4/25. Metropolis Cafe, 31 Union Sq. W. (741-1646). $7; reserve.

ASIAN AMERICAN CHILDREN'S FILM SERIES—Short Films. Featuring *Balthazar the Lion, Monkeys Fish the Moon,* and *The Story About Ping*; for ages 5–8. 9/30 at 4; 10/3 at 2. . . **Folk Art.** Richard Chen will demonstrate origami. 9/30 at 4. Chatham Square Library, 33 E. Broadway, bet. (964-6598). Free; seating limited.

HAPPY FEET—Fred Penner, star of Nickelodeon's *Fred Penner's Place,* will sing songs for children with "the infectious melodies of the swing era"; for ages 2 and up. 10/3 at 1. Julia Richman High School, 317 E. 67th St. (307-7171). $11; reserve.

BANK STREET COLLEGE—The Incredible Merlin Magic Show. Watch Jack Adams perform his mix of comedy, magic, and illusion, with audience participation; for ages 5 and up. 10/3 at 2. 610 W. 112th St. (875-4727). $3; adults $6.

FAIR—Games, a pumpkin sale, and entertainment by a clown and banjo player are all part of the **Riverdale Neighborhood House Carnival.** 10/4 from 11 a.m.–4. Rain date 10/11. 5521 Mosholu Ave., Riverdale (718-549-8100).

WEST END GATE—Little Sneakers Revue. Bop along to songs by this pop-rock trio, and wear sneakers; for ages 3–9. 10/3 at 1. 2911 Broadway, bet. 113th and 114th Sts. (662-8830). $7; group rates available.

DREAMS OF SLEEPY HOLLOW—Prepare for Halloween with a production of the spooky tale of the Headless Horseman; for ages 5 and up. Sat. and Sun. at 1; through 11/1. Wings Theater in the Archive, 154 Christopher St., lower level (627-2961). $5; reserve.

SUNDAY DANCES—See professional dancers perform original pieces of modern dance, then join in music and dance games as an introduction to choreography; for all ages, children must be accompanied by an adult. Sundays from 11–11:45 a.m.; through 10/4. Dance With Ms. Piver, 1459 Third Ave., at 82nd St. (517-9436). Free; reserve.

LITTLE PEOPLE'S THEATRE COMPANY—Director Robert Stark presents **Goldilocks & the Three Bears,** Sat. and Sun. at 1:30, and **Sleeping Beauty,** Sat. and Sun. at 3; for ages 2–10; through 12/22. The Courtyard Playhouse, 39 Grove St., off Sheridan Sqaure (765-9540). $7; reserve.

TWINKLEBERRY & NUTKIN—Storytime. For ages 18 months–3 years. Wednesdays at 10:30 a.m.; on Saturdays at 10:30 a.m. for ages 2–6; through November. 311 E. 81st St. (794-2565). Free.

CHILDREN'S MAGIC MATINEE—Performers Brian McGovern and Imam lead this hour-long show with audience participation; for ages 4–10. Saturdays at 2. 55 Carmine St. (924-1472); $10; reserve.

WISEACRE FARM—Life on the farm turns wild and zany when the audience participates and Ralph DiFiore directs; for ages 4–10. Sat. and Sun. at 1. 13th Street Theater, 50 W. 13th St. (675-6677). $4.

PIPS COMEDY CLUB—Comedy, magic, ventriloquism, and audience participation; for ages 3–12. Sun. at 1:30 and 3:30. 2005 Emmons Ave., Sheepshead Bay, Brooklyn (718-646-9433). $6.50; reserve.

THE PUPPETWORKS, INC.—Pinocchio. See traditional hand-carved, wooden marionettes in a re-enactment of Carlo Collodi's 1882 Italian fairy tale with colorful backdrops; for ages 3 and up. Sat. at 12:30; Sun. at 12:30 and 3; through 12/20. The Puppetworks Theatre, 338 Sixth Avenue, at 4th St., Park Slope, Brooklyn (718-965-6058). $4; adults $5; reserve.

THE HAPPINESS MAN—A musical about a young man who tries to save a cursed kingdom, presented by the Queens Children's Theater; for ages 4 and up. Sat. and Sun. at 1. Marketplace Mall in Glen Oaks, lower level, Union Tpke. and 258th St., Queens (718-343-1052). $5; adults $6.

CENTRAL PARK PROGRAMS—North Meadow Center: Children's Field Day. Take a picnic lunch and enjoy a day of relays, volleyball, handball, and basketball; for ages 7–12. 10/3 from 11 a.m.–2. Drinks and a snack provided. Register in person or by phone. 97th St. entrance, north of the tennis courts. (348-4867). Free. . . **The Dairy: Jaunty Jewelry.** Make your own jazzy pins and necklaces; for ages 5–11. 10/3 at 1:30. 65th St., mid-park (794-6565). Free; reserve.

MUSEUM OF MODERN ART—Matisse Family Workshops. Parents and children can explore "Henry Matisse: A Retrospective" on Saturdays before it opens to the public, and join in two-part discussion and activity workshops; for ages 5–10. 10/3 and 10/10 from 10–11 a.m.; Saturdays through 12/12 (except 11/28). Enter at 18 W. 54th St. (708-9795). $15 per family; reserve.

BOOKS

THE GOLDEN KEY, by George MacDonald; illustrated by Maurice Sendak. Grades 3–6. Farrar, Straus and Giroux, $4.95.

WHERE ARE MY BEARS? by Ron Hirschi; illustrated by Erwin and Peggy Bauer. Kindergarten–Grade 2. Bantam, $16.

THE FUN BIBLE SEARCH BOOK, by Chad Frye. Kindergarten–Grade 6. Barbour, $12.95.

WE'RE THE NOISY DINOSAURS, by John Watson. Preschool. Candlewick Press, $14.95.

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KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

BIRDLAND—2745 Broadway, at 105th St. (749-2228). Restaurant with jazz. 9/30: Doug Munro Trio. 10/1: Tanya Willoughby. 10/2, 3: David "Fathead" Newman Quintet. 10/4: Gradie Stone and Her Trio. 10/5: Christina Wheeler and Her Trio. 10/6: Arie Strauss/Ron McClure, Akira Tana. **AE, CB, DC, MC, V.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 10/4: Bill Evans Quartet plus John Scofield Quartet. 10/6–11: Roberta Flack. Every Tue.–Sat. following the last set until 4 a.m.: "Late Night with Sam Jacobs and Friends." **AE, MC, V.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 9/30: Jimmy Scott with special guests The Mark Whitfield Trio. 10/1: The Al Kooper Band. 10/2: Col. Bruce Hampton and the Aquarium Rescue Unit. 10/3: An Evening with NRBQ. 10/5: John Gorka; The Chenille Sisters. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 10/3: Santi Debriano Quartet featuring Nestor Torres. 10/4: Michael Weiss Trio featuring Tom Harrell. 10/5–10: Kirk Lightsey, Robin Eubanks, and Peter Washington. **AE, CB, DC, MC, V.**

THE CAJUN—129 Eighth Ave., at 16th St. (691-6174). New Orleans style restaurant featuring dixieland jazz. Every Wed.: The Original Traditional Jazz Band. Thu.: Stitch & Styles' Metropolitan Stompers. Fri.: Canal Street Dixieland Jazz and Blues Band. Sat.: The New Atlantic Jazz Band. Sun.: The Three Notes with Jon Seiger. Mon.: Don Reich Swing Quintet. Tue.: Stanley's Washboard Kings. Music Mon. 7–10, Tue.–Thu. from 8–11, Fri. 9–midnight, Sat. 8:30–midnight. **AE, CB, DC, MC, V.**

CAMEOS—169 Columbus Ave., bet. 67th–68th Sts. (874-2280). American restaurant with jazz. 9/30, 10/1 from 9–1 a.m.: Mike Longo Duo. **AE, CB, DC, MC, V.**

CBGB—315 Bowery (982-4052). Rock club. **No credit cards.**

THE CHINA CLUB—2130 Broadway, bet. 74th–75th Sts. (877-1166). Dance rock club featuring bands every Tue.–Sat. 9/30 at 9:30: U.J.O.; Adrian Dodz at 10:30; Pro-Jam with Flay of Soul at midnight. **No credit cards.**

CONDON'S—117 E. 15th St. (254-0960). Cozy restaurant. Through 10/4: Henry Threadgill Very Very Circus. Sets at 9:30 and 11:30, with an extra set Fri.–Sat. at 1 a.m. **AE, CB, DC, MC, V.**

CORNELIA STREET CAFE—29 Cornelia St., bet. Bleecker and W. 4th Sts. (989-9319). 10/2 at 9 and 10:30: Andy Fite and Boel Dirke. **AE, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 10/2: Christy Barry and Friends. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 10/4: New York Voices. 10/5: Les Paul Trio. Shows Sun.–Thu. at 8 and 10, Fri.–Sat. at 8, 10 and midnight. **AE, CB, DC, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. Jay D'Amico at the piano from 4–7. The Milton Sealey Trio with Yas Takeda and Bruce Cox, every Tue.–Sat. from 7:30–12:30 a.m. The Steve Bill Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. Pianist Yvonne Purcell alternates with the trios on Sat. and Sun. **AE, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). 9/30: Nancy Marano and Eddie Monteiro. 10/1: Maura Ellyn with Marc Copland, Steve La Spina and Richard DeRosa. 10/2: The Eddie Vann Quartet. 10/3: Ray Alexander Quartet. 10/4: Carol Britto Duo. 10/5: Kirk Nurock and Theo Blechmann. 10/6: Bucky Pizzarelli. **AE, CB, DC, MC, V.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz every Wed.– Sat. from 9:45. 9/30–10/2: Pianist Joel Forrester with David Hofstra on bass. 10/3: Jazz blues singer Tess Marsalis. **AE, MC, V.**

KNITTING FACTORY—47 E. Houston St. (219-3055). 9/30: Wayne Horvitz and the President. 10/1: Bread to the Bone; Jayhawks. 10/2: Paul Motion's Electric Bebop Band. 10/3: Adam Rudolph and Hassan Hakmoun; Hex featuring Percy Jones; Maestro Subgum and the Whole. 10/4, 5: Fred Frith. **AE, MC, V.**

LA CAVE ON FIRST—1125 First Ave., at 62nd St. (759-4011). Jazz club with a French-Soul food restaurant. 9/30: Jimmy Slyde. 10/1: Peaches Mann and Trio. 10/2: Jeree Wade and Trio with special guest Adam Wade. 10/3: Tomoko Koizumi and Trio. 10/5: Liliane Stow and trio. 10/6: Tracy Bitman and trio. Shows Sun.–Thu. at 9 and 11, Fri.–Sat. at 9, 10:30 and 11:45. **AE, V.**

LONE STAR ROADHOUSE—240 W. 52nd St. (245-2950). 9/30: Big Head Todd and the Monsters. 10/1: Mama Tongue; The Lincolns and Dan Holmes. 10/2: Rhett Tyler; The Sirens; Paul Geng; Newsflash. 10/3: Best Country in the City. 10/5: October Project; Paul Collins; Steve Keene. 10/6: Rob Mathes; Shakers; Soul Engines. **AE, CB, DC, MC, V**

MANNY'S CAR WASH—1558 Third Ave., bet. 87th–88th Sts. (369-2583). Chicago style blues bar. 9/30: Bobby Radcliff. 10/1: Clarence "Gatemouth" Brown plus Mark The Harper. 10/2, 3: Little Mike and the Tornadoes. 10/4: Blues Jam hosted by the Popa Chubby Blues Band plus special guests. 10/5: Ladies Night with 970-Soul. Shows nightly from 9, except Sun. at 8:30. **AE.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 10/11, Tue.–Thu. at 9:15, Fri.–Sat. at 8:45 and 11:15, Sun. at 7:30: Pop-jazz singer Mel Torme with an All-Star 16 Piece Big Band in Celebration of the American Popular Song. Woody Allen holds forth most Mondays. **AE, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Sonny Daniels Big Band. Thu.: Stan Rubin Band with singer David Belt. Fri.: Lou Anderson Band followed by Vince Giordano and the Nighthawks Big Band. Sat.: Singer Remo Capra followed by the Bob Cantwell Band. Sun.: Sol Yaged and his All-Stars followed by Sam Ulano and his Dixielanders. Mon.: Smith Street Society Band. Tue.: Vince Giordano and the Nighthawks Big Band. **AE, CB, DC, MC, V.**

THE RITZ—254 W. 54th St. (541-8900). 10/2: Dixie Dregs. **No credit cards.**

ROCOCO—77 W. Houston St., at Broadway (979-7279). New York's latest jazz-club with an intimate atmosphere of a bygone era. 10/1, 2: Saxophonist Antonio Hart. Shows at 9, 11 and 1 a.m. **AE, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Every Tue. from 9:30–1:30 a.m.: Pat Cisarano. Wed. from 9:30–1:30 a.m.: Cynthia Scott. Thu. from 9:30–1:30 a.m.: Sandi Blair. Fri. from 9:30–1:30 a.m.: Jean Dushon. Sat. guest bands from 10–2 a.m. Sun. from 7–11: The Hans Schuman Trio. Mon. from 8:30–12:30: Lester Lanin. **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. Through 10/1: Astrud Gilberto - The Girl from Ipanema. 10/2: Foundation and Donovan. 10/3: Aster Aweke. 10/5: Mambo Mondays at La Tropica Nightclub featuring La Tropica Orchestra. **AE, CB, DC, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Through 10/4: Oliver Jones Trio with Lynn Seaton, Sherrie Maricle. 10/5: The music of Gil Evans played by the Monday Night Orchestra directed by Miles Evans. 10/6–11, 13–18: McCoy Tyner with Avery Sharpe and Aaron Scott. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 10/2, 3: The Stylistics. Every Sun. "Sweetwater's Goes Latin" with dancing to different Latin orchestras from 8. Tue: Bea Montgomery's "Night Of Stars." **AE, DC, MC, V.**

TAVERN ON THE GREEN—Central Park at W. 67th St. (873-3200). **Chestnut Room:** American restaurant with jazz every Tue.–Sat. from 9–1 a.m. 9/30–10/3: Houston Person and Etta Jones with Stan Hope on piano, Peter Martin on bass and Michael Carvin on drums. 10/6–11: Freddy Cole Trio. **AE, CB, DC, MC, V.**

TIME CAFE—380 Lafayette St., at Great Jones St. (533-7000). **Downstairs:** Every Wed., The Mingus Big Band. Sets at 9 and 11. **No credit cards.**

TRAMPS—45 W. 21st St. (727-7788). 10/2: Irma Thomas with Robert Ward. 10/3: Mary Coughlan Band. **AE, MC, V.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). 9/30 at 9: *El Barrio '92*, musical comedy revue with co-hosts Angel Salazar and Daphne Rubin-Vega featuring J.J. Ramirez, Kenya Bennett, Andres Fernandez, Santi Suaviro and others. **Terrace:** 9/30–10/4: Herman Foster Trio. Every Mon., Raphael D'Lugoff Trio. Tue., Daphne Hellman and Hellman's Angels. Sat.–Sun. from 6–10: Singer-pianist Jay McGovern. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 10/4: Buster Williams with Steve Wilson, Shunzo One, Renee Rosnes, and Billy Drummond. 10/5: The Vanguard Jazz Orchestra. 10/6–11: Ray Drummond Quintet. **No credit cards.**

VISIONES—125 MacDougal St. (673-5576). 10/1: Violinist Rudi Berger Quartet. 10/2, 3: Pianist Joanne Brackeen Quartet. 10/4: Bigfood with Bill Bickford, Bruce Ditmas and Kim Clarke. 10/5: Monday Jam Session. 10/6: Dennis Llewellyn Day Quartet. 10/7, 8: Klaus Suonsaari Quartet with Tom Harrell, Bruce Barth, Scott Robinson, and Dennis Erwin. Shows at 9 and 11, with late shows Fri. and Sat. at 1 a.m. **AE, MC.**

WETLANDS—161 Hudson St. (966-5244). Environmentally-oriented music club. 9/30: Reverend Horton Heat. 10/1: Jam with Kindred Spirit. 10/2: Root Boy Slim and the Barbecue Juiceheads; Barrance Whitfield and the Savages. 10/3: This Is It; The Other Half; Gravity. 10/4: Scofflaws. **AE, MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music Mon.–Sat. from 8. Through 10/3: Singer-pianist Andy Bey with Kyoshi Kitagawa on bass and Ken Mastelli on drums. 10/5–10: Pianist Don Bennett with Tyler Michell on bass. **AE, MC, V.**

COMEDY/MAGIC

BOSTON COMEDY CLUB—82 W. 3rd St., bet. Thompson and Sullivan Sts. (477-1000). Boston's best comedians perform nightly. Shows Sun.–Thu. at 9:30, Fri.–Sat. at 8, 10 and midnight. **AE, MC, V.**

CAROLINE'S COMEDY CLUB—1626 Broadway, bet. 49th–50th Sts. (757-4100). A new location for the club with an exciting modern room. 9/30 at 8: Gilbert Gottfried. 10/1 at 10:30: Jamie deRoy and Very Special Friends. **AE, CB, DC, MC, V.**

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week. Featuring favorites from "The Tonight Show," "Late Night with David Letterman," and "The Arsenio Hall Show." Shows Sun.–Thu. at 9, Fri. at 8:30 and 11, Sat. at 8, 10:15, and 12:30 a.m. **AE.**

COMEDY CELLAR—117 MacDougal St. (254-3630). Shows Sun.–Thu. at 9, Fri.–Sat. at 8, 10 and midnight. *The Chix Show* written and produced by Jacklyn Guzda featuring Viginia Woo and Jacklyn Guzda, Fri.–Sat. at 7. **AE.**

COMIC STRIP—1568 Second Ave., bet. 81st–82nd St. (861-9386). Showcase for stand-up comics. Sun.–Thu. the fun starts at 9, Fri. at 9 and 11, Sat. at 8:30 and 10:30. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 10/4: Lenny Varnedoe, Louis'CK', Johnny Lampert, Tom Whitely, Darrell Hammond, Nancy Redman, Danny Curtis and Scott Bruce. 10/5–11: Jim Brewer, John Rizzo, Lenny Travis, Johnny Lampert, Darrell Hammond, Danny Curtis and Scott Bruce. Sun.–Thu. at 8:45, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mark Cohen, Joe Mulligan, Mike King and Jerry Diner, Sun.–Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater-restaurant featuring magic and comedy. 9/30: Comedy-magician Jamy Ian Swiss and magician Meir Yedid. 10/1: Magician Eric DeCamps and comedy-magician Imam with pianist Rich Sanders. 10/2, 3: Magician Peter Samelson, comedian Chuck Sacci, jugglers Tony Duncan and Jaki Reis, with pianist Rich Sanders. 10/6: Showcase. Shows Tue.–Thu. at 9, Fri.– Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 10/4: Anthony Clark, Jack Simmons, Eric Kornfeld, and Judy Gold. 10/6–11: Joe Mulligan, Jon Manfrellotti, Adam Ferrara and Gabe Abelson. Sun.–Thu. at 9, Fri. at 9 and 11:30, Sat. at 8, 10 and 12:30 a.m. **AE, MC, V.**

DANCING

ADELAIDES SOHO SUPPER CLUB—492 Broome St. (966-3371). Intimate supper club atmosphere featuring live swing music every Wed.–Sun. from 9, and old fashioned Italian food. **AE.**

BARBETTA—321 W. 46th St. (246-9171). Dining and dancing in this elegant landmark room to Hungarian and Russian gypsy music plus Viennese waltzes played by Boris and Yvgeny, every Thu.–Sat. from 8. **AE, CB, DC, MC, V.**

BARRYMORE'S HIDEAWAY—32 W. 37th St. (947-8940). Dining and cheek-to-cheek dancing to the Tasos Marris Group, Mon.–Thu. 7:30–midnight, Fri.–Sat. till 2 a.m. **AE, CB, DC, MC, V.**

COUNTRY CLUB—210 E. 86th St. (879-8400). Elegant, romantic 1940's style supper club featuring dancing to Gerard Carelli and the Country Club Swing Orchestra, Tue.–Sat. from 7:30. **AE, DC, MC, V.**

ROMA DI NOTTE—137 E. 55th St. (832-1128). Italian restaurant with romantic dining caves featuring the Quartetto Romano with singer Rolando, Mon.–Thu. from 7:30–1 a.m., Fri.–Sat. from 8–1 a.m. **AE, CB, DC.**

ROSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu. and Sun. from 2:30–11. 10/1: Spin Doctors; The Wallflowers. **AE, V.**

THE SUPPER CLUB—240 W. 47th St. (921-1940). Romantic elegant 40's style club with dining and dancing to the Dayton Selby Trio from 8–10:15, alternating with Rick Bartlett and the Barry Levitt Orchestra, every Tue.–Thu. and Sat. from from 9–1 a.m. 10/2: Frankie Ruiz. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Through 10/3, Tue.–Thu. at 9, Fri.–Sat. at 9 and 11:15: Marie-Laure Beraud with the Music of Modern France. 10/2, 3, 9, 10 at 11:15: Performance artist Randy Allen with *P.S. (Post Stroke) Bette Davis*. From 10/3: Every Fri.–Sat. at 6:30, and Sun. at 3: Jazz-singer Blossom Dearie. 10/4–25: *An Evening with Anne-Margaret* starring Anne Francine and Margaret Whiting, and featuring Jack Wrangler. **AE, MC, V.**

DANNY'S—346 W. 46th St. (265-8133). 9/30: Laurie Krauz. 10/1: Nancy Failla. 10/2, 3: Jill O'Hara. 10/4: Susan Bernstein followed by Lorraine Keenly. 10/5: Jim Laurent. 10/6: Barbara Fasano. Shows Mon.–Sat. at 9, Sun. at 5 and 8. **AE, DC, MC, V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 9/30: Baus and Troche's *Candid Tandems*; Two Men and a Chick from Jersey, sketch comedy. 10/1: Maggi-Meg Reed; Bethany Smith and Eric Comstock. 10/2: Steve Rosenfield's The Stand-Up Comedy Experience; Jane Fuller. 10/3: Jane Gundell; Gotham City Improv.; Midnight with Mercedes Hall and Band. 10/4: Steve Rosenfield's The Stand-Up Comedy Experience; Billy Porter. 10/5: Tapage A Trois; Billy Porter. 10/6: Tina Smith; Deborah Diiorio; Billy Porter. **No credit cards.**

DUPLEX—61 Christopher St. (255-5438). Cabaret piano bar. 9/30: Debra Barsha's *Go To Your Room*. **No credit cards.**

EIGHTY EIGHT'S—228 W. 10th St. (924-0088). 9/30: Satin Dolls; Lenna Strompolos. 10/1: Zora; Susan Campanaro. 10/2: Marcia Lewis; Miss Coco. 10/3: Bill Wright; Michele Bautier. 10/5: Ricky Ritzel; Michael McQuary is Doctor No-Good. 10/6: Val Ryder; Rochelle Seldin and Jim Luzar. **No credit cards.**

55 GROVE STREET—55 Grove St. (366-5438). 9/30: *Sex, Drugs and a Two Drink Minimum*, variety show; John O'Brien. 10/1: Far Beneath Gotham; Tina Kay *Feathers and French Heels*. 10/2: Dale Stine; Dangerous Duets. 10/3: Cathy Baier and Ernie Fortunato; Miss Coco; No Time Players. 10/4: Charles Truenski as Sheila Gillerman. **No credit cards.**

JUDYS—49 W. 44th St. (764-8930). Restaurant-cabaret. 10/1: Chris Daniels with the Phyllis Grady Trio. 10/2: Dave Brewer. 10/5, 12: Celeste Simone with *The World's My Stage*. **Piano Bar:** Tue.: David Lahm Duo with special guest Judy Kreston. Wed.–Thu.: Jerry Scott. Fri.–Sat.: Wendy Domarecki. Music from 8–1 a.m. **AE, MC, V.**

NEW YORK, NEW YORK ... THE SUPPERCLUB—131 E. 54th St. (752-6969). The latest 1940's style supperclub with dancing to Allan Harris and his Trio every Mon.–Sat. from 10–2 a.m. **AE, MC, V.**

THE RAINBOW ROOM—65th Floor, GE Building, 30 Rockefeller Plaza. (632-5000). Dine and dance to the Rainbow Room Dance Band alternating with Mauricio Smith and Friends, Tue.–Thu. 7:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. 5–midnight. **Rainbow & Stars:** Elegant cabaret room with a spectacular view. Through 10/24: Tue.–Sat. at 9 and 11:15: Pop–jazz singer Maureen McGovern. **AE.**

RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). **Cabaret:** 10/4: Opening Night of Sunday Cabaret Fall Series starring Kaye Ballard. 10/5: First Monday Cabaret Showcase Series in conjunction with ASCAP. **AE, CB, DC, MC, V.**

STEVE McGRAW'S—158 W. 72nd St. (595-7400) Cabaret theatre supper club. *Forever Plaid*, Tue.–Fri.at 8, Sat. 7:30 and 10:30, Sun. 3 and 7:30. 9/30 at 10:30: *99% Art Free*. 10/1 at 10:30: Eyes Wide Open for EFA. 10/2 at 11: Frank Zagottis. 10/4 at 10: Brenda Braxton for EFA. 10/5 at 8: New Music Revue; Alton White for EFA at 11. 10/6 at 10:30: Steve Black. **AE, DC, MC, V.**

TATOU—151 E. 50th St. (753-1144). 9/30 from 10:30–11:30: Rocco Primavera and his New Jersey Nightingales. **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room:** Through 10/10, Tue.–Thu. at 9:30, Fri.–Sat. at 9:30 and 11:30: Susannah McCorkle in *I'll Take Romance, Love Songs for People Who Love Songs*. **AE, CB, DC, MC, V.**

BEEKMAN TOWER—3 Mitchell Place, at 49th St. and First Ave. (355-7300). **Top of the Tower:** Piano lounge with spectacular panoramic views of Manhattan. Singer-pianist Robert Mosci plays every Tue.–Thu. from 9–1 a.m., Fri.–Sat. from 9–2 a.m. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Cafe Carlyle:** Through 10/31, Tue.–Sat. at 8:45 and 10:45: Barbara Cook. **Bemelmans Bar:** Through 10/3, Tue.–Sat. from 9:30: Jazz singer-pianist Ronny Whyte. **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St. (421-0900). **The Drake Bar:** Singer-songwriter-pianist Jimmy Roberts plays Porter and Gershwin songs plus favorite Broadway show tunes every Tue.– Sat. from 8–midnight. **AE, CB, DC, MC, V.**

HALCYON—151 W. 54th St., in the Rihga Royal Hotel (468-8888). **Lounge:** Singer-pianist Cathy Herndon plays every Tue.–Sat. from 8:30–12:30 a.m. **AE, CB, DC, MC, V.**

INTER-CONTINENTAL—111 E. 48th St. (421-0836). **The Terrace:** Pianist Marty Berns plays Mon.–Fri. 5:30–11:30 a.m., Tom Nelson plays Sat. and Sun. **AE, CB, DC, MC, V.**

NEW YORK HILTON—53rd St. and Sixth Ave. (261-5853). **Club 53:** Through 10/3, Tue.–Thu. at 8:45, Fri.–Sat. at 8:45 and 10:45: *Kelly Garrett Sings Broadway*. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—119 W. 56th St. (245-5000). **Le Bar Montparnasse:** Every Fri.–Sat. from 9–1 a.m.: Jazz-singer Daryl Sherman. **AE, CB, DC, MC, V.**

PIERRE—2 E. 61st St. (940-8185). **Cafe Pierre:** Pianist-singer Kathleen Landis returns for her seventh consecutive season, Tue.–Sat. from 8–1 a.m. **AE, CB, DC, MC, V.**

RAMADA PENNSYLVANIA—401 Seventh Ave., bet. 32nd–33rd Sts. (695-7995). **Casini's:** Dine and dance every Wed. from 7–midnight to Michael Bergman and his Big Band, Thu.–Fri. from 7–midnight, Sol Yaged and his Swing Era All-Stars. Tue., pianist Ray Grizell plays from 7, and alternates with the Big Bands Wed.–Fri. **AE, CB, DC, MC, V.**

U N PLAZA–PARK HYATT—1 United Nations Plaza, at 44th St. (355-3400). **Ambassador Lounge:** Pianist Jeffrey Dawson plays Sun.–Thu. 5:30–12:30 a.m., pianist Andy Wasserman plays Fri.–Sat. 5–9 and Richard Atkins takes over from 9–1 a.m. **AE, CB, DC, MC, V.**

PIANO ROOMS

BRUNO—240 E. 58th St. (688-4190). Northern Italian art-deco restaurant with singer-pianist Danny Nye every Tue.–Fri. from 9–1 a.m., Sat. 9:30–2 a.m. **AE, MC, V.**

CAFE 44—315 W. 44th St. (581-3080). 1930's art deco style continental restarant. Every Wed.–Fri. from 6-8: Harpist Saori with Kikuki on violin. Singer-pianist Priscilla Hood, Thu. from 8-midnight, Sat.–Sun. from 6–10. **AE, MC, V.**

CAMPAGNOLA—1382 First Ave., at 74th St. (861-1102) Country Italian restaurant with singer-pianist Bobby Cole performing in the bar every Tue.–Sat. from 9:30–1:30 a.m. **AE, CB, DC, MC, V.**

GIAN MARINO ON THE PARK—150 Central Park South (956-6204). Pianist-composer Irving Fields, every Tue.–Sat. from 8–midnight. **AE, DC, MC, V**

STELLA DEL MARE—346 Lexington Ave. bet. 39th–40th Sts. (687-4425) Wed.: Clint Hayes. Fri: Alex Johnson. Music from 6–11. **AE, CB, DC, MC, V.**

TATIANA—26 Wooster St., at Grand St.(226-6644). Mediterranean restaurant with Cynthia Crane performing *The Secret Life of a W.A.S.P.*, accompanied by pianist Wes McAfee on Wed. and Thu. from 7–11, and Pete Malinverni on Fri. **AE, DC, MC, V.**

RADIO
HIGHLIGHTS

COMPILED BY STEPHEN DUBNER

WFUV— 90.7 FM
WNCN—104.3 FM
WNYC— 93.9 FM
WQXR— 96.3 FM; 1560 AM

Wed., Sept. 30

2:00/WNCN—Haydn: String Qt. in C; **Salieri:** Sinfonia in B-Flat, "La Tempesta di Mare."

WQXR—Beethoven: *Egmont Overture.*

3:00/WNCN—Bach: Partita No. 1 in B-Flat; **Vivaldi:** Chamber Cto. in C.

WQXR—Liszt: Cto. for Piano No. 2 in A.

4:00/WNCN—Schubert: Polonaise in B-Flat; **Brahms:** Rhapsody in g.

WQXR—Berlioz: *King Lear,* Ov.

5:00/WNCN—Haydn: *World of the Moon;* **Handel:** Trio Sonata in B-Flat; **Turina:** *Zapateado.*

WQXR—Vivaldi: Cto. for Cello in D.

6:00/WNCN—Baston: Cto. for Recorder No. 2 in C; **Chabrier:** *Gwendoline,* Ov.

7:00/WNCN—Vivaldi: Cto. for Flute No. 6 in G; **Haydn:** Piano Trio No. 27 in C.

WQXR—Dvořák: *Cypresses.*

8:00/WNCN—"Live From Lincoln Center." **Mascagni:** *Cavalleria Rusticana;* **Leoncavallo:** *Pagliacci.* New York City Opera.

WNYC—Walton: Violin Sonata.

WQXR—Ravel: *Ma Mère l'Oye; Valses Nobles et Sentimentales.*

Thu., Oct. 1

2:00/WNCN—Haydn: Sym. No. 24 in D; **Molter:** Sinfonia Concertante for Trumpet and Winds in D.

WNYC—Saint-Saëns: Piano Cto. No. 1; **Bartók:** Six Romanian Folk Dances.

WQXR—Haydn: Cto. for Cello in C.

3:00/WNCN—C.P.E. Bach: Sym. No. 3 in F; **J.C. Bach:** Sextet in C.

WNYC—Dvořák: Sym. No. 9; **Weber:** Clarinet Concertino.

WQXR—Respighi: *Pines of Rome;* **Mendelssohn:** *A Midsummer Night's Dream,* Ov.

4:00/WNCN—Mozart: Sym. No. 15 in G; **Albinoni:** Cto. in B-Flat.

WQXR—Telemann: Cto. for Trumpet and Strings in D; **Copland:** *Danzón Cubano.*

5:00/WNCN—C.P.E. Bach: Sym. in F; **Vivaldi:** Cto. for Oboe No. 12 in C.

WQXR—Berlioz: *Rob Roy Overture.*

6:00/WNCN—M. Haydn: Sym. in E-Flat; **Beethoven:** Rondo No. 1.

7:00/WNCN—Vivaldi: Cto. for Violin in E, "The Lover"; **Krommer:** Wind Octet in E-Flat.

8:00/WNCN—Tchaikovsky: *Francesca da Rimini;* **Mozart:** Violin Sonata No. 24 in F.

WNYC—Haydn: Piano Sonata.

WQXR—Brahms: Cto. for Piano No. 2 in B-Flat; **Dukas:** *La Péri,* Fanfare.

9:00/WNCN—Franck: Sym. in d.

WQXR—Mozart: Qnt. for Strings No. 2 in c.

Fri., Oct. 2

2:00/WNCN—Mozart: Cto. for Flute No. 2 in D; **Handel:** Trio Sonata in B-Flat.

WNYC—Dvořák: Serenade in E; **Liszt:** Sonata No. 104.

WQXR—Rossini: Sonata for Strings No. 6 in D; **Mozart:** Divertimento in F for Three Basset Horns.

3:00/WNCN—Sammartini: Sinfonia in A; **Nielsen:** *Little Suite,* in a.

WNYC—Debussy: Rhapsody No. 1 for Clarinet and Orch.; **Beethoven:** Piano Trio No. 1.

WQXR—Weber: Cto. for Clarinet No. 1 in f; **Schubert:** Rondo in A for Violin and String Orch.

4:00/WNCN—Vivaldi: Cto. for Flute in D; **Mendelssohn:** String Sym. No. 3 in e.

WQXR—Holst: *St. Paul's Suite,* No. 2; **Mussorgsky:** *Night on Bald Mountain.*

5:00/WNCN—Gottschalk: *Grand Fantasia Triumfal;* **Woelfl:** Sextet in D.

WQXR—Vivaldi: Cto. for Flute No. 3 in D, "Il Cardellino."

6:00/WNCN—Vivaldi: Cto. for Flute No. 3 in D, "Il Cardellino"; **Chabrier:** Capriccio.

7:00/WNCN—Albinoni: Cto. in G; **Beethoven:** Piano Qt. No. 2 in D.

8:00/WNCN—Haydn: String Qt. No. 39 in C; **Reicha:** Cto. for Two Horns in E-Flat.

WNYC—Sor: Variations on a Theme by Mozart.

WQXR—Rossini: *Il Signor Bruschino,* Ov.; **Beethoven:** Cto. for Violin in D.

9:00/WNCN—Offenbach: *Gaîté Parisienne.*

WQXR—The Detroit Symphony Orchestra. **Parker:** *Count Robert of Paris,* Ov.; **Chopin:** Piano Cto. No. 2 in f; **Dvořák:** Sym. No. 6 in D. Conductor: Järvi; pianist: Davidovich.

Sat., Oct. 3

10:00 a.m./WNCN—Rachmaninoff: *Youth Symphony,* in d; **Haydn:** Suite for Winds No. 17 in E-Flat.

WQXR—Respighi: *Three Botticelli Pictures;* **Mozart:** Cto. for Horn No. 2 in E-Flat.

11:00 a.m./WNCN—Mozart: Cto. for Horn No. 1 in D; **Rossini:** String Sonata No. 6 in D.

WQXR—Beethoven: *Léonore Overture,* No. 3; **Debussy:** *Pour le Piano.*

NOON/WNCN—Beethoven: *Léonore Overture,* No. 3; **Franck:** *The Breezes.*

1:00/WNCN—Hummel: Cto. for Trumpet in E-Flat; **M. Haydn:** Divertimento for Oboe, Viola, and Bass in C.

WQXR—"Saturday Afternoon at the Opera." **Massenet:** *Don Quichotte.* Soloists: Ghiaurov, Crespin, Bacquier; conductor: Kord. L'Orchestre de la Suisse Romande.

2:00/WNCN—Bach: Cto. for Harpsichord No. 2 in E; **Schumann:** Five Pieces "in Folk Style."

3:00/WNCN—Telemann: Cto. for Three Oboes in B-Flat; **Boccherini:** Sym. No. 5 in E-Flat.

4:00/WNCN—Rimsky-Korsakov: *Capriccio Espagnol;* **Anon:** Hungarian and Transylvanian Dances of the 17th Century.

WQXR—Mendelssohn: Cto. for Violin in e; **Brahms:** Sym. No. 3 in F.

5:00/WNCN—Tchaikovsky: *Nutcracker Suite;* **Méhul:** *Young Henry's Hunt,* Ov.

WQXR—Franck: Sonata for Violin and Piano in A.

6:00/WNCN—Mozart: String Qnt. in B-Flat.

7:00/WNCN—Albinoni: Cto. in d; **M. Haydn:** Sym. No. 41 in F.

8:00/WNCN—Krommer: Cto. for Oboe in F; **Boccherini:** String Qnt. in F.

WQXR—The Cleveland Orchestra. **Tchaikovsky:** *Capriccio Italien; Variations on a Rococo Theme;* Sym. No. 5 in e. Conductor: Ling; violinist: Kirschbaum.

9:00/WNCN—Bach: Orch. Suite No. 3 in D.

Sun., Oct. 4

10:00 a.m./WNCN—"Classic Guitar." **Boccherini:** Guitar Qnt. No. 3 in e; **Dowland:** Two Dances.

11:00 a.m./WNCN—Salieri: Sinfonia in B-Flat, "La Tempesta di Mare"; **C.P.E. Bach:** Trio Sonata No. 1 in c, "Sanguine and Melancholy."

NOON/WNCN—Haydn: Cto. for Trumpet in E-Flat; **J.C. Bach:** Sym. in D.

1:00/WNCN—Chicago Symphony Orchestra. **Wagner:** *Faust,* Ov.; **Tchaikovsky:** Cto. for Piano No. 1 in b-flat; **Dvořák:** *Husitská,* Ov. Conductor and pianist: Barenboim.

2:00/WNYC—Chamber Music Society of Lincoln Center. **Jolivet:** *Chant de Linos;* **Knussen:** *Ocean de Terre.*

3:00/WNCN—Verdi: *Macbeth,* Act III, Ballet Music; **Tartini:** Cto. for Violin in a.

4:00/WNCN—Prokofiev: *Lieutenant Kijé;* **Haydn:** Cto. for Flute and Oboe No. 2 in G.

5:00/WNCN—Strauss: *Don Juan;* **Vivaldi:** Cto. for Oboe and Bassoon in G.

6:00/WNCN—Elgar: *In the South,* Ov.; **Handel:** *Saul,* Trio Sonata in C.

7:00/WNCN—Borodin: *Prince Igor,* Ov.; **Haydn:** Divertimento for Winds No. 7 in F.

8:00/WNYC—Josquin: *Ave Maria;* **Sibelius:** *Rakasatva.*

WQXR—"Sunday Night Opera House." **Mozart:** *Don Giovanni.* Soloists: Siepi, Schwarzkopf, Dermota, Grummer; conductor: Furtwängler.

9:00/WNCN—Tchaikovsky: *Swan Lake,* Highlights.

9:30/WNYC—Pachelbel: Toccata in e; Fugue in C; Fugue in b.

Mon., Oct. 5

2:00/WNCN—Dvořák: Sonatina in G; **Lecce:** Cto. for Mandolin in G.

WNYC—Taylor: *Through the Looking Glass;* **Vaughan Williams:** *The Wasps,* Ov.

3:00/WNCN—Vivaldi: Cto. for Two Orchestras in A; **Bach:** Cto. for Three Harpsichords in C.

WNYC—Mozart: Divertimento in D; **Tchaikovsky:** *Eugene Onegin,* Polonaise.

4:00/WNCN—Lalande: *Consort of Trumpets for the Festival of the Versailles Canal;* **J.F. Fasch:** Sinfonia for Strings in A; **Vivaldi:** Cto. for Guitar and Viola d'Amore in d.

5:00/WNCN—Mozart: Divertimento in B-Flat; **Haydn:** Cto. for Piano No. 4 in C; **Handel:** *Samson,* Act I, Sinfonia.

6:00/WNCN—Telemann: Cto. for Three Trumpets in D; **Vivaldi:** Cto. for Two Violins in E-Flat.

7:00/WNCN—Haydn: Partita for Winds No. 2 in E-Flat; **J.A. Benda:** Cto. for Harpsichord in C; **Schmelzer:** *Dance of the Spirits.*

8:00/WNCN—Liszt: Cto. for Piano No. 2 in A; **Handel:** Cto. Grosso No. 11 in A; **Vivaldi:** Cto. for Oboe in a.

WNYC—Schubert: Nocturne in E-Flat; **C. Schumann:** Piano Sonata in g.

9:00/WNCN—Hanson: Sym. No. 2, "Romantic."

Tue., Oct. 6

2:00/WNCN—Mozart: Cto. for Oboe in C; **M. Haydn:** Sym. in B-Flat.

WNYC—Haydn: Sinfonia Concertante in B; **Dello Joio:** *Hommage to Haydn.*

3:00/WNCN—Vivaldi: Chamber Cto. in D; **Haydn:** Sym. No. 58 in F.

WNYC—Tippett: *Suite for the Birthday of Prince Charles;* **Krommel:** Cto. in E-Flat for Two Horns.

4:00/WNCN—Britten: *Gloriana,* "Courtly Dances"; **C. Stamitz:** Octet No. 2 in B-Flat; **Vaughan Williams:** *Folk Song Suite.*

5:00/WNCN—Vivaldi: Cto. for Recorder in C; **Macferren:** *Chevy Chase Overture;* **A. Scarlatti:** Sinfonia No. 4 in e.

6:00/WNCN—Nicolai: *Homecoming of the Exile,* Ov.; **Abel:** Sym. No. 5 in C.

7:00/WNCN—Walton: *Scapino,* "Comedy Overture"; **Massenet:** *Manon,* Act II, Scene 1.

8:00/WFUV—"A Box at the Opera." **Offenbach:** *Christopher Columbus.*

WNCN—Haydn: Cto. for Piano No. 5 in G; **Clementi:** Piano Sonata No. 1 in C; **Telemann:** Cto. for Flute and Violin in e.

WNYC—Schubert: Impromptus; **Praetorius:** *Terpsichore,* Suite No. 3.

9:00/WNCN—Mendelssohn: Sym. No. 3 in a, "Scottish."

TELEVISION
HIGHLIGHTS

COMPILED BY STEPHEN DUBNER

2 WCBS
4 WNBC
5 WNYW
7 WABC
9 WWOR
11 WPIX
13 WNET
21 WLIW
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49 WEDW
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AMC American Movie Classics
A-E Arts & Entertainment
BET Black Entertainment Television
BRV Bravo
CNN Cable News Network
MAX Cinemax
CUNY City University Television
CNBC CNBC
COM Comedy Central
CRO Crosswalks
TDC The Discovery Channel
DIS The Disney Channel
ESPN ESPN
FAM The Family Channel
HBO Home Box Office
TLC The Learning Channel
LIFE Lifetime
MSG Madison Square Garden Network
TMC The Movie Channel
MTV Music Television
TNN The Nashville Network
NICK Nickelodeon
SCI Sci-Fi Channel
SHO Showtime
SC Sportschannel
TBS Turner Broadcasting System
TNT Turner Network Television
USA USA Network
VH1 VH1

WED., SEPT. 30

7:30 p.m.
9 Against All Odds (1984). Taylor Hackford's purplish remake of the *film noir* classic *Out of the Past*, which starred Kirk Douglas, Robert Mitchum, and Jane Greer as the treacherous bitch they both loved. In this version, bony, sneering James Woods is a big-time bookie and nightclub owner, and sincere Jeff Bridges a pro-football player whom Woods has got his hooks into. The beautiful but wan Rachel Ward plays the femme fatale. (2 hrs. 30 min.)

8:00
13 49 Live From Lincoln Center. New York City Opera presents the classic pairing of Mascagni's *Cavalleria Rusticana* and Leoncavallo's *Pagliacci*, as staged by John Easton. *Cavalleria* features Sharon Graham as Santuzza and Craig Sirrani as Turiddu; in *Pagliacci*, Gwynne Geyer is Nedda, Antonio Barasorda is Canio, and Sigmund Cowan is Tonio. In Italian, with subtitles. Simulcast on WNCN—104.3 FM. (3 hrs.) Also shown Sunday at **noon** on **13**.

A-E P-38 Lightning: A Personal History. A one-hour special devoted to perhaps the most effective fighter plane of World War II, including a discussion of the development of the plane and a tour of a restored P-38.

9:00
2 The 26th Annual Country Music Association Awards. Reba McEntire and Vince Gill, both of whom have taken home plenty of CMA Awards, are the hosts of this two-hour special from the Grand Ole Opry House in Nashville.

AMC I Remember Mama (1948). Irene Dunne and Barbara Bel Geddes star in a colorful and moving story about a tight-knit household of Norwegian immigrants in San Francisco; adapted from the play by John Van Druten, which was based on Kathryn Forbes's memoirs. (2 hrs. 30 min.)

9:30
7 Laurie Hill. A new comedy with DeLane Matthews in the title role, playing a doctor in her mid-thirties who finds the task of balancing her career, home life, and all the rest a bit too much. (30 min.)

10:00
21 Thank You, Mr. President: The Press Conferences of JFK. E.G. Marshall is the host of this hour-long compilation of John F. Kennedy's press conferences, famous for their candor.

11:30
AMC Remember the Day (1941). A sweet film starring Claudette Colbert as a schoolteacher whose former student is running for president; John Payne, another teacher, is the love interest. (1 hr. 30 min.)

THU., OCT. 1

8:00 p.m.
TNT Victor/Victoria (1982). Blake Edwards's genial farce starring Julie Andrews as an out-of-work coloratura in thirties Paris adopted by a gay cabaret performer (Robert Preston) who turns her into female impersonator at a gay club. James Garner plays a Chicago gangster disturbed by his attraction to the singer; amusing complications ensue. With Henry Mancini's usual Hollywood-Vegas pop numbers. (2 hrs. 55 min.)

8:30
13 Informed Sources. The first installment in the second season of Channel 13's public-affairs series with local journalists as hosts. Present tonight are Juan Gonzales of the *Daily News*, Utrice Leid of the *City Sun*, Andrew Humm of the Gay Cable Network, and Eric Breindel of the New York *Post*. (30 min.)

9:00
13 49 Mystery—"The Man From Pru." A dramatic re-creation of one of the most infamous crimes in British history, the 1931 murder in the Liverpool home of William and Julia Wallace. Starring Jonathan Pryce and Anna Massey. (1 hr. 30 min.) Also shown at **10:00** on **21**.

10:00
4 A Word From Our Sponsor. Crystal Bernard and Phil Hartman are the hosts of this one-hour showcase of American television commercials and how they've become ingrained in our culture.

10:30
13 *Lost and Found:* Romania's Forgotten Children. A look at the horrific conditions of Romanian "homes for irrecoverable children," which first came to light with the fall of Communist rule. (30 min.)

1:50 a.m.
TNT Funny Face (1957). High fashion, Americans in Paris, existentialism (parodied as "extra-stentialism"), Audrey Hepburn, Fred Astaire, and the rattling, bristling Kay Thompson as a Diana Vreeland–type editor. Precious but extremely charming. Songs by George and Ira Gershwin; directed by Stanley Donen. (2 hrs. 15 min.)

FRI., OCT. 2

8:00 p.m.
A-E Forgotten Fatherland. With the opening of the Nietzsche Archive in 1991 came forth the story about Friedrich Nietzsche and his sister, Elisabeth, who married a virulent anti-Semite. After Friedrich broke off relations with her, she and her husband established an Aryan colony in Paraguay, which Hitler later supported. Elisabeth returned to care for her brother as he grew insane, and later took control of his writings. (1 hr.)

9:00
13 The Issue Is Race. Phil Donahue is the host of this two-hour exploration of race and poverty vis-à-vis the presidential election. Also shown at **10:00** on **49**.

AMC Duck Soup (1933). Perhaps the most consistently hilarious of the Marx Brothers comedies, this satire of statesmanship, espionage, and war has never slipped from popularity. Including classic musical numbers, the famous "mirror" routine, and much else. Leo McCarey directed. (1 hr. 30 min.)

A-E Murder in Mississippi. Bill Kurtis just keeps turning up new evidence. First the assassination of John F. Kennedy, then Watergate—now Kurtis is back with new information about the three young civil-rights workers who were killed in Mississippi. (1 hr.)

10:00
7 20/20. Male menopause: Misery or myth? Dr. Timothy Johnson explains that testosterone therapy may be a fountain of youth. (1 hr.)

MIDNIGHT
13 The Last Gentleman (1934). Morbidity is turned to mirth in this smart comedy, directed by Sidney Landfield, about a dying millionaire (George Arliss) whose relatives eagerly await his demise so they can line their pockets. (1 hr. 30 min.)

TNT The Greatest Show on Earth (1952). Cecil B. DeMille's great big woolly mammoth of a circus picture—over the top in melodrama, romance, and excitement. With Charlton Heston, Betty Hutton, and, most impressively, Jimmy Stewart as a clown with a past. Followed, at **3:15 a.m.**, by the Marx Brothers' **At the Circus** (1939) and, at **5:00 a.m.**, by **The Circus Clown** (1934), a lukewarm comedy starring Joe E. Brown. (1 hr. 20 min.)

2:00 a.m.
11 Swing Shift (1984). A well-meaning and sweet-tempered film about Rosie the Riveter types who get by during the war without their men (or, at least, with *different* men). Goldie Hawn and Christine Lahti are both fine in their roles as women who take up factory work with vigor. Kurt Russell, who hasn't gone off to fight, becomes Hawn's lover, although she's married. Ed Harris plays the cuckold. (2 hrs.)

3:00 a.m.
5 The Stunt Man (1980). A paranoid Vietnam veteran fleeing the police ends up on the location shoot of a World War I movie. As a narrative, *The Stunt Man* is repetitive and skin-deep, but its surface is intricate, clever, and thoroughly entertaining. With Steve Railsback, Barbara Hershey, and Peter O'Toole, in a marvelous comic performance as the brilliant son-of-a-bitch director of the film within the film. (2 hrs. 30 min.)

SAT., OCT. 3

9:00 a.m.
TMC How to Succeed in Business Without Really Trying (1967). Robert Morse re-created his stage role of J. Pierpont Finch, an endearingly gap-toothed go-getter who scales the corporate ladder with comical chutzpa. As dopey musicals go, this is tops. Rudy Vallee plays Morse's boss, and Michele Lee is the snappy love interest. (2 hrs. 5 min.) Also shown Sunday at **10:00 a.m.** on **SHO**.

12:30 p.m.
13 A Public Voice—1992. Politicians, journalists, and entertainment figures address these topics: America's role in the New World Order (if there is such a thing), the boundaries of free speech, and alternatives to traditional energy sources. (1 hr.)

5:00
4 NBC Sports Showcase: Boxing. Live featherweight action, as former world champ Troy Dorsey (13-5-4, 11 KOs) takes on Jesse James Leija (23-0-1, 11 KOs). The bout will be fought in the HemisFair Arena in San Antonio, Leija's hometown.

11 Poltergeist (1982). Director Tobe Hooper and producer Steven Spielberg's sensationally effective haunted-house movie about an ordinary American family living in a suburban house haunted by ghosts. Scary but not sadistic, violent but not bloody (except for one short scene). With Craig T. Nelson, JoBeth Williams, Beatrice Straight, and Zelda Rubinstein. (2 hrs.)

AMC Ministry of Fear (1944). Fritz Lang's razor-edged *film noir*, with Ray Milland enmeshed in a tricky spy plot in wartime London. With Marjorie Reynolds, Carl Esmond, and Dan Duryea, who was perfect for this kind of shadowy picture. Based on a Graham Greene novel. (1 hr. 30 min.) Also shown at **11:00.**

7:00
BRV The South Bank Show—"Georg Solti." The revered conductor celebrates his seventy-fifth birthday by leading his hometown orchestra, the

Hungarian State Symphony, for the very first time. (1 hr.)

8:00

13 Au Revoir, les Enfants (1987). Louis Malle's exquisite fictionalized memoir of the cold winter of 1943–1944, when he boarded at a Catholic school near Fontainebleau and nearly betrayed to the Nazis—through intellectual vanity—a young Jewish student. The movie is quiet, rather somber, but its grip on the audience tightens and tightens—the last scene is one of the most moving in recent films. In French, with subtitles. (2 hrs.)

BRV Under the Volcano (1984). Albert Finney's performance as a retired British consul in late-thirties Mexico, a man of intelligence who is far gone in drink, is a marvel. But neither Finney's acting nor the work of director John Huston and Guy Gallo successfully translates Malcolm Lowry's great 1947 novel. (2 hrs.)

9:00

CUNY Mexican Bus Ride (1951). A month-long Luis Buñuel festival continues with this film about a newlywed who, en route to visiting his dying mother, encounters enough strangeness to last a lifetime. Not to be the least bit confused with *Mexican Hayride*, which is a Laurel and Hardy comedy. (2 hrs.)

SUN., OCT. 4

NOON

SHO Teach 109. A half-hour sci-fi drama starring Elizabeth Perkins, Jason Patric, and James Earl Jones. It concerns a medical student who becomes—well, *involved* with a lifelike android used for simulated surgery.

1:00 p.m.

11 Light of Day (1987). As the lead singer of an obscure band from Cleveland, Joan Jett more than holds the camera, and everything writer-director Paul Schrader has devised for her to say about rock as a way of life is worth listening to. But Schrader backs away from Jett's fiery pride and gives the movie's family theme a serious-TV dullness. With Gena Rowlands, Jason Miller, and Michael J. Fox. (2 hrs.)

4:00

2 NFL Football. The New York Giants, whose young season has hardly been trouble-free, play the Los Angeles Raiders, who know all too well about rocky starts.

5:00

9 Absence of Malice (1981). Entertaining but unconvincing melodrama about newspaper ethics. Sally Field is supposed to be an ambitious young reporter whose good instincts have been corrupted, and Paul Newman gives a glamorous performance as the innocent man she victimizes. With Bob Balaban, Wilford Brimley, Luther Adler, and Melinda Dillon. Directed by Sydney Pollack. (2 hrs.)

6:00

13 49 Ghostwriter. A new mystery-adventure series aimed at making kids more enthusiastic about reading and writing. (1 hr.) Also shown at **7:00** on **21**.

7:30

13 Behind the Scenes With David Parsons. Parsons choreographs a new dance for the benefit of young viewers. (30 min.)

8:00

13 Vanishing Dawn Chorus. Gordon Hempton, who makes his living recording the sounds of nature, visits the tropics of Hawaii, the jungles of Sri Lanka, the Kalahari Desert, and much more. (1 hr.) Also shown at **9:00** on **21**.

A-E Goin' South (1978). Jack Nicholson's oddball Western comedy—he both directed and stars—about a cut-rate outlaw saved from a lynching by a beautiful woman (Mary Steenburgen) who agrees to marry him. He doesn't know, of course, that she wants him as a laborer. This was the film debut of both Steenburgen and John Belushi, in a small but savory role. (2 hrs.)

HBO Running Mates. (Reviewed in this issue.) Diane Keaton and Ed Harris star in a romantic comedy about a writer and a presidential candidate whose relationship becomes fodder for the election-year cannon. With Ed Begley Jr. and Ben Masters. (1 hr. 30 min.)

9:00

2 Danger of Love. (Reviewed in this issue.) John Leonard is not particularly impressed with this adaptation of the Carolyn Warmus "Fatal Attraction" murder case, but Joe Penny, Jenny Robertson, Joseph Bologna, and Richard Lewis try their best. For anyone who's forgotten, there's adultery, obsession, and murder. (2 hrs.)

7 Exclusive. (Reviewed in this issue.) Suzanne Somers plays a TV reporter who, surprise of surprises, is stalked by the very murderer she's trying to identify. Among the suspects are her own husband, an ex-husband, a man who wishes he was her husband, and, as if that weren't enough, her boss. (2 hrs.)

13 Masterpiece Theatre—"A Question of Attribution." (Reviewed in this issue.) James Fox stars as Sir Anthony Blunt, surveyor of the queen's pictures, who also happens to be a Soviet spy. Prunella Scales is Queen Elizabeth II in this BBC adaptation of Alan Bennett's play. (1 hr. 30 min.) Also shown at **10:00** on **49** and at **11:30** on **21**.

AMC Touch of Evil (1958). One of Orson Welles's greatest films. Welles plays a corrupt border-town police chief, Charlton Heston a Mexican narcotics investigator; these two plus Janet Leigh, Marlene Dietrich, Akim Tamiroff, Joseph Calleia, and a variety of others sneak around and drop insinuations about one another in a wonderfully complicated and suggestive plot that successfully challenges conventional notions of good and evil. Welles's direction is endlessly fascinating. (2 hrs.)

10:00

CNN The Nation's Agenda: "A Government for the People." A one-hour exploration of the mistrust of politicians that many Americans now feel, as well as a look at the role of the press in American politics. Part 3 of 6.

10:30

13 Independent Focus. Among the four short films on tonight's slate is *That Match That Started My Fire*, Cathy Cook's film in which women candidly recount their earliest awareness of sexuality. (1 hr.)

11:00

BRV Pygmalion (1938). A stellar version of Shaw's great play. Wendy Hiller stars as the cockney flower girl who proves it ain't what you say, it's the way you say it, and Leslie Howard is the professor who so reluctantly loves the thing he creates. Directed by Anthony Asquith and Leslie Howard. (2 hrs.)

DIS Pastime (1991). A sentimental but moving film about the early days of integrated baseball. Roy Dean Bream (William Russ), a veteran minor-league pitcher on his last legs, instructs a young black pitcher (Scott Plank) on the ways of life and the curveball. (1 hr. 35 min.)

MON., OCT. 5

8:00 p.m.

5 Cocoon (1985). A group of extraterrestrials lands in the Gulf of Mexico, digs up some pods from the deep, and deposits them in a swimming pool. Later, Hume Cronyn, Dom Ameche, and Wilford Brimley take a secret swim in the pool. Contact with the cocoons reinvigorates them, and in the morning, their mates (Jessica Tandy, Maureen Stapleton, and Gwen Verdon) smile contentedly. Ron Howard directed this whimsical film about the myth of rejuvenation. (2 hrs.)

13 49 Realms of the Russian Bear. The first two segments of a six-part series about the wildlife of Russia and the Central Asian Republics. "Green Jewel of the Caspian" looks at the Volga Delta, while "The Arctic Frontier" explores a massive region of ice and snow, home to some 10,000 polar bears. (2 hrs.) Parts 3 and 4 shown Tuesday at **8:00 p.m.**; Parts 5 and 6 shown Wednesday at **8:00 p.m.**

TDC The Real American Cowboy. Roger Kennedy, director of the Smithsonian's National Museum of American History, is here to tell us that our picture of cowboys is all wrong. By dismissing the stereotypes, Kennedy lets us in on what cowboy life is really like. (1 hr.)

9:00

4 Desperate Choices: To Save My Child. Joanna Kerns and Bruce Davison star in a new TV movie as a husband and wife whose lives are torn apart when Davison's daughter from a former marriage, played by Reese Witherspoon, is diagnosed with leukemia. The couple's son tests positive for a bone-marrow transplant, but his mother doesn't want to subject him to the medical process in light of his own past health woes. (2 hrs.)

7 Monday Night Football. The Dallas Cowboys, having risen from the ashes, play the ever-hopeful Philadelphia Eagles.

DIS It Happened One Night (1934). Clark Gable's macho charm hasn't diminished one bit, and Claudette Colbert is exquisite as always in Frank Capra's timeless comedy about a runaway heiress and a newspaperman who fall in love on a cross-country chase. The hitchhiking scene, where Colbert lifts up her skirt to stop passing cars, is a classic. (2 hrs.)

9:30

SHO The Selling of Vince D'Angelo. (Reviewed in this issue.) A half-hour political parody starring Danny DeVito as a New Jersey mobster running for the U.S. Senate. Rhea Perlman co-stars.

10:00

13 49 Search and Seizure: The Supreme Court and the Police. A history of the Fourth Amendment and a look at how, according to some critics of the current Supreme Court, the Amendment has been severely weakened. (1 hr.) Also shown Tuesday at **9:00 p.m.** on **21**.

HBO Jack Benny: Comedy in Bloom. Tom Smothers is the host of this one-hour valentine to Benny, a mixture of film clips, home movies, and interviews with the likes of Carol Burnett, George Burns, and Johnny Carson.

TUE., OCT. 6

7:30 p.m.

ESPN NHL Hockey. Pro hockey returns to national TV with a great matchup: the Stanley Cup champions, the Pittsburgh Penguins, against their intrastate rival, the Philadelphia Flyers and their famous rookie center Eric Lindros.

8:00

5 Heaven Can Wait (1978). Warren Beatty, as a star quarterback, is plucked to paradise prematurely and then permitted to return to Earth in the body of another. Beatty's version of *Here Comes Mr. Jordan* tries more for comedy than poignancy, and with Elaine May and Buck Henry sharing credits, it ought to have been funnier. (2 hrs.)

13 49 Realms of the Russian Bear. (See Monday at 8:00 p.m.) Tonight, "The Red Deserts," which explores the nearly unexplored deserts of Central Asia, and "The Celestial Mountains," focusing on the Tien Shan mountain range and the unusual wildlife found therein. Parts 3 and 4 of 6. (2 hrs.)

A-E Biography—"Brigitte Bardot." And God created woman, indeed. Brigitte Bardot, from her discovery by Roger Vadim at the age of 15 to her years in self-imposed exile with an estate full of cats and dogs, has remained a singular attraction. Here's a one-hour biography, narrated by Peter Graves.

BRV A Jean Renoir double feature, both of them splendid films. First, **Grand Illusion** (1937), starring Jean Gabin and Erich von Stroheim in a story about the dying of chivalry in warfare and the passing of aristocracy from the modern world. Followed, at **10:00**, by **Rules of the Game** (1939), Renoir's masterpiece (in which he also performs) about the doomed, tragic adultery of the rich and the chirpy adultery of the poor. A film of sensitive observation and profound sympathy that truly captures the mood of prewar France. In French, with subtitles. (2 hrs.)

8:30

2 National League Championship Series. Game 1 in the best-of-seven series to determine which National League team will play in the World Series.

9:00

AMC The Scarlet Empress (1934). Marlene Dietrich told Maximilian Schell in *Marlene* that this was her favorite movie, and a sumptuous piece of decoration and glamour it is. Think of it as the life of Catherine the Great as a series of dazzling star turns. Directed by Josef von Sternberg. (2 hrs.)

A-E JVC Newport Jazz Festival 1992. A two-hour excerpt from this year's festival, featuring Max Roach, Maceo Parker, Shirley Horn, and the Tower of Power.

2:00 a.m.

11 The King of Comedy (1983). Martin Scorsese's fascinating but coldly sarcastic and despairing study of a pathological show-business hustler. Robert De Niro is Rupert Pupkin, a man who lives with his mother and aspires to be a famous comic. Obsessed with a Johnny Carson–type entertainer (Jerry Lewis), Rupert barges into his hero's life, demanding a "shot" on his show. As Rupert's accomplice, Sandra Bernhard is so charismatic we don't worry about the moral implication of laughing at sickies. (2 hrs.)

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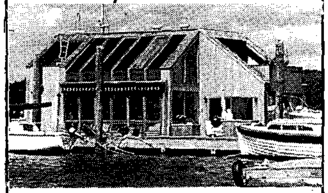

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HEALTH AND FITNESS

New York Health And Fitness is a weekly feature. **Rates effective with the January 6, 1992 issue:** $49.00 per line, one-time ad; $43.50 per line, four consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display Classified ads are available at $525 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with AMEX, Mastercard or Visa. **Health And Fitness Section, Classified Department, New York Magazine, 5 Penn Plaza, 14th floor, New York, NY 10001 or call 212-643-6500. Contact Mark Bristow for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

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NEW YORK *Magazine's* KIDS—Section. To advertise, call 212-643-6500.

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New York Magazine's advertising section, NEW YORK KIDS. For information, call Denise Sisto at 212-643-6500.

ENTERTAINING

New York Entertaining is a weekly feature. **Rates effective with the January 6, 1992 issue:** $49.00 per line, one-time ad; $43.50 per line, four consecutive ads; $38.00 per line, seven consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display Classified ads are available at $525 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Entertaining Section, Classified Department, New York Magazine, 5 Penn Plaza, 14th floor, New York, NY 10001 or call 212-643-6500. Contact Denise Sisto for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

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Continued on next page.

Continued from previous page.

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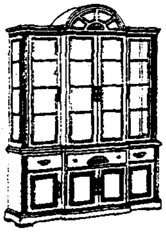

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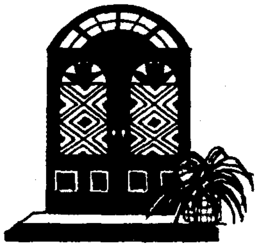

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Continued on next page.

Continued from previous page.

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10TH ANNIVERSARY STRICTLY PERSONALS

It's Time We Met—Are you that unique, 62-plus gentleman - tall, kind, successful, worldly? This elegant lady is tall, classy, slim, lovely and adventurous. 6727 ✉

A Great Catch—32, beautiful (inside/out) girl - sexy, smart, very special, Jewish, great figure, fun, loving, gregarious and athletic. Wants to meet wonderful guy/man who's kind, generous, attractive, intelligent and successful. I'm waiting for the right one. Photo/note. 8920 ✉ ☎

Just Do It—Very handsome, single Jewish businessman, 33, 6', in great shape, athletic, smart, with a good sense of humor and, most importantly, a really nice person. If you are a 23-31-year-old woman who thinks that this ad could have been written about you, I'love to meet you. Photo for a response. 8960 ✉

Pretty And Piquant—Blond, 49 - hospital director who likes music and her green Miata - looking for an interesting man in the Central Jersey/shore area. 8828 ✉

Frankly Fabulous Female—Manhattan, 50s, looks, brains, class, financials - needs tall, slim male with like qualities, age 55-65 please. 3870 ✉ ☎

My Green Eyes—Speak of unstoppable passion. Jewish, 30, 5'10", incredibly imaginative, financial fireball and genuinely nice guy is looking for a very special lady who loves to spoil and be spoiled. Are you bubbly, creative, caring and passionate? Do you like to work up a sweat as much as I do? Then let's talk - the possibilities are endless! Note/photo/phone. 6738 ✉

Terrific-Looking Blond Executive—40s, slim, smart and sexy, well-educated, well-traveled, with wickedly winning ways, seeks professional man or CEO type. 8938 ✉

Please Help Me Find You!— A caring, prominent CEO - sophisticated Renaissance man, GQ looks, funny, super-successful, trim, tall, genuinely nice guy, 30s, athletic. If you're a smart, spirited lady, to 38, ready for love, laughter, commitment - let's meet! Only replies with photos; gladly exchanged. 3876 ✉

Don't Pass Me By—I'm an extremely intelligent, extraordinarily successful Wall Streeter who's lots of fun and has a great sense of humor! I'm 36, 5'11", fit, Jewish (not religious), and very good-looking. On a more personal note, I'm a secure, warm, down-to-earth, communicative, trustworthy, genuinely nice man who'd love to meet a 25-34-year-old woman who's smart, upbeat, spunky and outgoing. You're also insightful, secure and self-aware, with traditional values and a real heart of gold. And you'd like to develop a committed relationship leading to the "M" word with the right person! Ideally, you enjoy the beach year-round, great food and wine, roaring fires (in a fireplace!), cycling, exotic travel, music and close times with family and friends. If this sounds like you, and you're real cute, with a nice figure, why not drop me a note with your photo (a must!) and phone?? I can't wait to meet you! 3855 ✉

34, Intellectual Male—Jewish optometrist wants intellectual female, Jewish, optometrist/physician/dentist. 8966 ✉

Pretty, Witty Woman—Lean, leggy (5'8") redhead with creative career, love of theater, travel, music, movies. Ready to share her joie de vivre with good-natured guy (45-55). Photo please. 6719 ✉ ☎

Tall, Rich, Handsome—Super-successful lawyer (50) seeks beautiful woman, over 5'9", slender and leggy, 30-42, who loves her work. I have a house in the Hamptons, a Mercedes, and a big place in my heart for the right woman. Bio/phone/photo for reply. Will exchange. 8967 ✉

If Mozart, Murphy Brown, Merengue—Are high on your list, and you are a bright, educated, very attractive lady in her 40s, and do not smoke or vote Republican, then this good-looking, wealthy guy is for you. Note and photo essential. 8969 ✉

The One—Happy, funny, sensual, PhD female, 31, young Kate Hepburn looks, seeks fellow knowledge-junkie male for life. 8949 ✉ ☎

Sexy PhD—5'7", 130, 44, wants terrific Jewish man, 49ish. 8928 ✉ ☎

Senior VP, Wall Street Firm—Tall, late 40s, Jewish, a great friend, heart of gold, award-winning photographer. Interests include tennis, nature, great foreign movies, Brooklyn Bridge and Charlie Rose, the countryside - especially in autumn, frequent visitor to Israel - especially during Independence Day, the colors of Arizona and the American West. Seeking a wonderful and beautiful woman, inside and out: Jewish, nonsmoker, 30s through 40s, with a love of art, classical music, travel, and a great cook... who wishes to catch the golden ring, get off the merry-go-round and live happily ever after. Photo/note/phone. 3810 ✉

Thinking Man's Beauty—Beautiful inside and out, intelligent blond, 42 (looks mid 30s), trim, 5'7", successful upper East Sider, warm, caring, supportive. Many varied and cultural interests, fairly athletic. Seeks nice-looking, successful man of high integrity, who would value and can handle a truly special woman. Your children welcome. Photo required for a response. Note and phone too. 3883 ✉

Urbane Outdoorsman—36, tall, slim, athletic, good-looking and Jewish. I enjoy skiing, cycling, paths less traveled, the arts, weekends in the country and weeknights on the town. Seeking a very pretty, outgoing, outdoorsy, supportive and adventurous woman for fun, laughter and romance. Note, photo and sense of humor a must. 6717 ✉

Businessman, Artist, Writer:—Exciting man for all seasons, a multimillionaire with a terrific sense of humor - generous, warm and understanding - will make you laugh and relax. If you are smart, slim and under 44, please send a note. Recent photo a must! (Whether you are a New Yorker or from out of town...both are fine.) 3821 ✉

Jewish Male—28, 6'2", 180 lbs, nice guy who enjoys life - looking for intelligent, caring, secure, sensual woman to share love and laughter. Send phone/photo/note. No drugs. 6728 ✉ ☎

SEND
A WRITTEN RESPONSE
Here's How:

STRICTLY PERSONALS
New York Magazine, Box #______
P.O. Box 4600
New York, New York 10163-4600

To Hold And Be Held—By a very special man. I am tall, good-looking, 39, CEO of major firm, athletic, warmhearted and Jewish. You are a 27-36, independent, accomplished, combination of beauty and brains, interested in a future of passion and commitment. Common interests are convenient - but flexibility and communication are more important. Of course, chemistry is a must! Please be at least 5'4" and love to cuddle. Phone/photo. 3850 ✉

Feminine Tomboy Needs Warm Jock—Successful network journalist. Whimsical blond beauty - slim, 5'7", 42, financially fit. Very athletic - loves the outdoors. Likes to cook, read, garden, dress up, entertain, haunt hardware stores. Man on my wish list is kind, romantic, joyful, high energy, sharp, well-healed, ready. Must love laughing, kissing, slow dancing, the works. The best is yet to be. Photo. 8959 ✉

Okay—So, just like our national attitude, I'm ready to make major changes in my life - and I'll do it for a man! You'll like me: I'm sane, healthy, trim, attractive, Ohio-bred, European-cultured, and ready to give up part of my company and my country house to be hostess in yours to our various (existing) kids and friends (and to raise a Lab) - for the man who is sane, smart, sexy, 40ish and funny. 6744 ✉ ☎

Wanted:—Intelligent, interesting, funny, loving man for equally loving woman. Preferably over 50. 6703 ✉

Handsome, Successful Editor—39, Jewish, seeks gorgeous dynamo who loves to laugh. Photo a must. 8972 ✉

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Strictly Personals is a weekly feature. **Cost is $33.00 per line, 2-line minimum.** Approximately 36 characters equals 1 line. Limited abbreviations. Add $25.00 for NYM Box Number. Check or credit card information must accompany ad order (no cash or money orders accepted). First page placements (for a production cost of $50.00) and all other Strictly Personals ads are accepted on a first-come-first-served basis. **Phone response line is open for 4 weeks after ad is published.** To place an ad by mail, advertiser must include daytime phone and address, send to: **New York Magazine, 5 Penn Plaza, 14th floor, New York, NY 10001. Phone orders accepted with MC, VI or Amex. Call 212-643-6500.** All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions. Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after the ad is published.** Unless Publisher is notified in writing, by placing an ad in New York Magazine and purchasing a NYM Box number, the advertiser agrees that New York Magazine can act on your behalf to discard advertising circulars.

Sexy, Successful, Sincere—Fun-loving woman - health-oriented, 5'3", blond, 35 - looking for self-made, intelligent, passionate, secure man for lasting friendship and romance. 39-42. Photo a must. 3880 ✉ ☎

Female MD, 49—European background, 5'6", zest for life - music, opera, traveling (not tourism), sports. Need compatible, tall, romantic, educated companion, elegant, same age. European or Latin background a plus. Note/photo. 6700 ✉

Are You Warm And Sensitive?—35, Jewish male, 5'11", 180 lbs, ex-model, now successful professional, looking for a romantic, attractive Jewish woman, 24-32, who loves life and enjoys treating someone special - and who wouldn't mind the same. Phone/photo. 8963 ✉

Not A Yuppie—I don't work out and don't eat yogurt and sprouts. I am, however, down-to-earth, divorced, late 30s, very attractive, 5'2", slim and blond. Looking for a successful guy (kids okay) who loves a great steak, would rather watch Lethal Weapon than take a walk on the beach, has a David Letterman mentality and can make me laugh. 3863 ✉

Tall, Single Jewish Male—30, MD, handsome, well-built, warm, intense, mature, but also likes to play - seeks attractive, single white female. 3844 ✉

Pretty, Spirited, Warmhearted—Professional woman, 36, who loves tennis, biking and Springsteen, seeks stable, professional, passionate guy, 30s-40s, for volleying, pedaling and dancing in the dark. 8862 ✉

Executive, Mid-Life Crisis—(47), seeks caring, leggy soul mate (33-43), who enjoys satin and seams. I need a friend first, and then whatever. Photo a must. 6706 ✉

A Nice Plain Guy—Single white male, 40, 6'3", computer professional, Jewish (more modern than Orthodox), never married, nonsmoker, well-traveled. In search of a tall, slim, caring, educated Jewish gal, 32-39 (divorced without kids okay). Objective: laughter, love, cuddling, marriage (you can choose the order). Photo/note appreciated. 8932 ✉ ☎

Sensitive, Handsome Professional—Lively, early 50s, stable, 6', humanistic, cultural, athletic. Seeks well-educated, attractive, fit lady in 40s-early 50, with, above all, joie de vivre. 6691 ✉

Bohemian, Uncommonly Beautiful—Passionately athletic, Jewish, 32-year-old female seeks compassionate, creative, intelligent, athletic, life-loving, 30-40-year-old partner. Photo/phone. 8937 ✉

Engaging Architect—43, wants brainy, bookish gentleman with serious offerings to equal and enrich her own professional and musical ones, complement her wit, tenderness, slim natural beauty. 6741 ✉

Extremely Intelligent—Athletic, handsome, successful, adventurous MD, 35, 6', seeks down-to-earth woman, 24-32. 6689 ✉

Marketing Exec, Artist, Jazz Lover—Very attractive Jewish male, 44, high energy, fit, 5'7", sensual engaging mind - enjoy dancing salsa to swing, provocative talk. I need you: 33-43, slim, sexy, spirited, adventurous mind, warm-hearted woman longing for a lasting love. Photo please. 6720 ✉

Professional Female—34, good brains, good looks, good legs and a warm heart, seeks a muscular, good-looking guy, 34-40, 5'10" or taller, who is successful, smart and sincere, can laugh at himself, be a best friend, and make a commitment. Photo. 8945 ✉

Easygoing, Good-Looking Jewish Male—42, 5'11", MD, tired of singles events, seeks best friend: attractive, kind, slender, Jewish female, 29-35. 3882 ✉ ☎

Beautiful, Romantic, Sweet—Dental assistant, seeks tall Jewish professional man, 40-50. Note/photo. 3872 ✉

Happiness—Attractive, sincere man, 45, 6', slim, seeks intelligent, pretty woman to share fun, romance and each other. Phone/photo. 6740 ✉

Attractive Asian Male—30s, 5'10". I'm athletic, adventurous, fun-loving and caring person. Seeking female. Photo/bio. 3874 ✉

Artist/Visionary—Highly energetic, successful, fit - spends equal time in NYC and New Mexico. Seeks spiritual, sensual woman, 34-45, smart, good-looking, good cooking, who appreciates art, nature and the Sagittarian spirit. She must be able to accompany him to both homesteads. Goal - to create partnership filled with laughter, love and light. 3845 ✉

Wall Street Lawyer—31, seeks pretty woman for romance. Photo. 3856 ✉

32-Year-Old Male—Do you like to have fun but not aimlessly? Do you like culture but aren't pretentious? Are you politically aware but not a fanatic? I'm 5'9", 150 lbs, in great shape - like sports (basketball, biking), reading fiction and going to the movies. If you answered yes to all of the above (or 2 out of 3), then I would very much like to hear from you. Note, photo (if you have one you like). 6745 ✉ ☎

Don't Settle—Tall, fit, 185 lbs, upbeat, handsome, Christian (practicing), emotionally mature, financially secure, well-educated, with a great smile. Seeking a loving, committed relationship leading to marriage and children with a romantic beauty in her 30s, who is sensuous, nurturing, expressive and smart. NY/NJ. Photo and note for reply, please. 8929 ✉

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Smart, successful, urban magazine seeks fun, active *New York* readers to share an evening of learning, laughter, and libations at a special gathering to celebrate the 10 Year Anniversary of Strictly Personals.

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- Get tips for that first date—what to wear, positive body language, conversation starters.
- Eat, drink, and have fun!

Please send a check or money order payable to *New York* Magazine to
Strictly Personals Evening, c/o *New York* Magazine Promotion Department, 755 Second Avenue, 2nd Floor, NY, NY 10017.

Come See About Me—Slim, pretty lady lawyer, 39, Jewish (not religious), with diverse interests, looking for fun, adventure and good company (and hoping for more). Note/photo appreciated. 6660 ✉

Man Of Quality Wanted—Confident and successful, 35-48, who enjoys life, does windows and can laugh at this ad - by attractive, adventurous, witty professional, 5'6", blue-eyed, NJ woman, for fun, friendship and perhaps more. 8944 ✉ ☎

You're That 50-Plus Woman—Active and attractive - who's always zigging when I'm zagging. Maybe this is how our paths will finally intersect. 8884 ✉

Attractive Jewish Female—49-year-old (5'4"/135 lbs). Manhattan resident, nonsmoker. Works full time, no dependents. Likes theater, films, jazz, modern art. Looking to enter into a monogamous relationship with a warm, witty, down-to-earth Jewish male, born between 1938 and 1946 (up to 5'11"). If interested, please respond with a detailed letter. 6670 ✉

European-Born PhD—Semi-famous scientist/professional entrepreneur, very attractive, great shape, sense of humor, 50s, Christian, world traveler - likes to ski, sail, dine, dance. Would like to meet youngish, elegant, cultured, trim, very pretty/attractive lady, 5'4" plus. 8887 ✉

Top 5 Reasons—To write a high profile, successful guy, 29. 5) See above. 4) Your mom will love me. 3) Life's a beach. 2) I'll write a song for you. 1) You're a stylish, slim gal, 20s, who also wants it all! Photo exchange? POB 116, Hazlet, NJ 07730

Sincere, Attractive Man—35, 5'11", executive, Jewish. Seeks pretty, slim, bright woman to enjoy tennis, skiing, dining, music, each other, forever. Photo please. 6674 ✉

Very Pretty, LI Professional Lady—Slim, 5'8", seeks successful, attractive man, 45-60. Photo/note. 3825 ✉

Vote For Me!—Conservative values, morals, healthy life. Liberal with USC football, friends, hiking. I'm 34, honest, graduate degree, pretty, petite, blond. Seeking successful gentleman to 39, educated, with integrity, for marriage, family. Photo a must. 6677 ✉

Kind, Pretty PhD—Single female, 36, runner. Likes Tolstoy and Little Richard. Seeks kind, fit, adventurous male - socially conscious but solvent. 8902 ✉

Gay Man!—44, 5'9", dark, Italian, handsome, sharp mind, gentle heart. Seeks trim man, 21-38, who loves ideas, culture, life. POB 148, NYC 10012

Quietly Romantic—Handsome male, 31, 6'4", Christian, seeks warm, pretty, genuine and fun woman, 24-34, for fall magic. Note and photo, please. 6688 ✉

Widower—Recently retired executive - attractive, interested in sharing experiences with a compatible woman in her 60s, who appreciates good food, good wine, travel and the arts. 3877 ✉

Looking For A Great Pair Of Legs—And personality to go with them, for this 38-year-old real estate exec and accountant. Italian-looking but Jewish, I'm looking for a no-nonsense, fun-loving, spontaneous Jewish female, 25-35, for a long-lasting relationship and someone to spend nice, quiet evenings with. Note/photo/phone. 6736 ✉ ☎

Your Chance Of A Lifetime—Single white male with a great look and charm, financially secure. For a long-lasting relationship, you - gorgeous, write me, to show you what a good time is. Photo and phone. 7005 ✉

Hi! It's Me—I'm a young woman, who is just as happy in Central Park as Munich's English Garden. Spicy Mexican can be just as good as trout at Le Bernardin. Waves at the beach soothe me, the city's ocean of yellow cabs energize me. You are 32-40 - and the perfect solution to this unique enigma. Note/photo. 6713 ✉

Petite Widow—Late 60s, still working as a teacher - enjoys films, theater, dancing, etc. Seeks a Jewish man, same age category and similar interests. 3864 ✉

Professional Jewish Gentleman—Seeks professional Jewish lady with class, 35-42, for friendship and romance. Photo appreciated. 8948 ✉

Experienced Skydiver—White, 28, seeks adventuresome woman who understands the value of a moment. We both enjoy travel, nature and generally healthy life styles, Perfection not expected nor promised. Photo appreciated. 8958 ✉

Single, White Jewish Female—Attractive, slim, athletic, loving mother of 7-year-old - looking for male counterpart, so we can be best friends and more. 8957 ✉

Successful LI Businessman—50s, seeks attractive, slender, lighthearted woman, 40s, for a fun-filled relationship. Interests include theater, sailing and tennis. Photo appreciated but not necessary. 8950 ✉

Tall, Dark, Handsome—39-year-old male VP looking for that special lady, 25-36, with the chemistry to make things happen. Photo/phone/note. 8918 ✉

Handsome, Athletic Attorney—Jewish male, 44 - loves foreign films and jogging. Seeks Jewish-minded woman, 28-38, with humor and humanity, who thrives on the arts and dialogue, personal/political, for romance and family. Photo/note. 8943 ✉

This Sunday—Play racquetball, grab the Times and bagels, shoot pool or catch a movie. I'm 33, 6', athletic Jewish guy. If you're fun, let's be friends. 6724 ✉ ☎

Avid Golfer—37, very pretty, athletic, successful, warm, looking for down-to-earth, successful man with a good sense of humor, for links, adventures and further commitment. Photo a must. 3860 ✉

Very Attractive Artist—40s, seeks confluent male. 3873 ✉

Handsome, Articulate Professional—PhD, 36, athletic (tennis/skiing), warm, Jewish - seeks bright, attractive woman, 26-35, professional. Photo. 8921 ✉

Pretty, Brown-Eyed—Jewish professional, 38, 5'7", long-legged, slender, outgoing, seeking tall, good-looking, funny, well-rounded male counterpart, who's social, marriage-minded. I love travel, sports, the beach, movies, and a good steak dinner. Photo a must. 6733 ✉

Single Jewish Male—Polish-born, 60s, 5'6", slim, educated, working, worldly, cultured, healthy lifestyle, Manhattan. Seeks slim Jewish female, nonsmoker, educated, 50s-early 60s. 8955 ✉

40something—Pretty lady without baggage - cultured, well-traveled, educator. Seeks a Jewish man, to laugh and love - for a committed relationship. 3861 ✉

Very Pretty Professional—Female seeks handsome Jewish male to create memories with. Photo. 29 and up. 8934 ✉

You Are Never Too Old—To have a happy childhood. 41-year-old, fit, 5'11", extremely attractive, successful Jewish male Manhattanite. Interests include tennis, scuba, the beach, sky diving, dancing, cooking, motorcycles, Pavarotti and the Giants. Would like to meet petite, attractive, nonsmoking, open-minded, spiritually aware lady, 25-35. Sense of humor, photograph essential for response. 3853 ✉

Pretty, Bright And Sophisticated—British New Yorker - successful, secure, amusing, lighthearted. Hopes to enhance and complement the life of an exciting, smart, reflective, happy, youthful and attractive man (40-50) with similar attributes, diverse interests and a warm sense of humor. All notes with photos acknowledged and returned. 8924 ✉

Erudite, Vivacious—Female of Greek descent - loves life, exotic places, and Jewish men. Please be over 45, marriage-minded, highly educated. MD preferred. 3866 ✉

I Lead A Wonderful Life—In beautiful surroundings, welcoming guests to my small inn overlooking the Hudson, 45 minutes from NYC. I enjoy gardening, biking around country lanes, antiquing, cooking and traveling... 40-something, vivacious Jewish woman seeks nonsmoking, affectionate man with sense of humor, who knows that a wonderful woman is worth the commute. 3852 ✉ ☎

Handsome Italian-American—Professional, early 40s, physically fit. Seeks warmhearted, caring, attractive, fit woman, 30-40, for meaningful relationship and romance. Photo/phone. 8956 ✉

Pretty Brunette—31, 5'4", slim, Ivy-educated, seeks successful, athletic, intelligent male counterpart, 30-42, Jewish or nonreligious. Photo please; will reciprocate. 8951 ✉

Manhattan Entrepreneur—46, 5'10", 180. Likes restaurants, dry wit, fashion, cars. Seeks extremely pretty lady, up to 38, nonsmoker. Note, photo, phone. 6735 ✉

New York's Premier Matchmaker

As featured on Dr. Ruth, Geraldo, Joan Lunden, Fox News - & the only matchmaker in the northeast recommended by Cosmo (Jun 91).

Are you someone special who isn't meeting that special someone? Don't be discouraged. If you are successful, sincere, emotionally mature and ready for a permanent relationship, please consult with me. In the most confidential, personal way, I will introduce you to the someone special you've been looking for.

The traditional ways of meeting someone are gone. Today, quality people prefer to meet through introductions. My clients are extremely attractive, educated, accomplished people. In the most dignified manner, allow me to introduce you to each other. I make meaningful introductions that can lead to long-lasting relationships.

Denise Winston

By appointment only 212-935-9350

Romance Forever—With a classic, self-assured, beautiful woman, to share love and desire - my life. If you're that special someone, don't hesitate. Send a photo and a little of yourself. I'm 42, 5'9", 155 lbs, European-Italian gentleman, and love beautiful things. Some of my interests are music, photography and the arts, and much more. No diseases, no drugs. Love unlimited. Ciao. 3865 ✉

Intelligent, Handsome Jewish Man—32, professional, caring and fun, seeks very attractive female, 22-32, who is honest and sincere. Note and photo. 8925 ✉

Share With Me—Life's delights. Handsome Jewish executive, 5'9", 47 (looks and feels 30s), affectionate, nonsmoking. Enjoys music, movies, gym, scuba, laughs and conversation. Seeks intelligent, confident, warm, in-shape Jewish woman (34-45). Note/photo. 6734 ✉

European/South African—Jewish background. Warm, attractive brunette - world traveled. Youthful 50, marketing exec. Seeks successful, intelligent Jewish man, 49-60 (nonsmoker), who cherishes intimacy. For serious relationship. Let's share the romance and joys of life together. Send note. 8926 ✉

Stunning Brunette—Slim, sensitive, intelligent, romantic, unpretentious - looking to share fun and laughter with a fascinating man, 40s-50s. Photo, please. 8930 ✉

Saw You At "Coffee Shop"?—You are smart, striking, selective, creative, casual and love to dance (Tatou or the East Village). I'm a downtown businessman, 33, individualistic, sexy, with a dry wit (my British background). 8871 ✉

Stunning, Smart, Elegant—32, 5'6", Jewish, financially secure, seeking a real gentleman, 34-45, honest, very intelligent, family-oriented, very successful. 8961 ✉

White Jewish Male—40, handsome black-haired/green-eyed man, humorous. Seeks white woman, 27-37, who likes herself, likes life and likes cats. 6739 ✉ ☎

"Best Buns 1990"—Ruggedly handsome, successful, outgoing and athletic, Jewish (if it matters) male, 34 - enjoys dancing, music, skiing, boating, puppies and friends. Seeks adorable, sexy, affectionate, low-maintenance female to share laughs, chemistry and romance. Photo please; will exchange. 3867 ✉

Caring, Beautiful (Inside And Out)—Intelligent, successful, athletic, nonsmoking, nonreligious Christian, 38, white female - seeks man of similar background and interests, for best friend and committed relationship. Please write note about what you value and enjoy in life. Phone and photo. 8962 ✉

Lady VP—Petite, Italian-American, 42, attractive, vivacious, sincere, fit, size 4, with varied interests, seeks a best friend/lover forever. Please be a successful businessman or professional, 5'8"-6', handsome and fit. Phone/photo. 8935 ✉

Elegant, Exceptional Brunette—Beautiful corporate owner, 5'3", early 40s, is wonderfully witty, stylish, charming, intelligent, passionate and compassionate. I'm seeking a classy, affectionate, successful, fun-to-be-with Jewish man, 45-60, to share a cultured lifestyle and travel. Must be happy with his life and himself and wish to share both. Commitmentphobics, write to someone else. Handwritten note/photo (a must)/phone. 8923 ✉

Tall, Dark, Handsome Gay Man—Over the bar scene, seeks tall, romantic, masculine, healthy professional, 28-42, to share movies, music and Manhattan life style. I am a 39-year-old professional who is creative, loving, intelligent and self-aware. Note/photo/phone. 3869 ✉

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Ex-Dancer Turned Unique Yuppie—Jewish, New Orleanian belle turned NY Yankees' fan, looking for an exuberant, smart and serious man, 35-45, nonsmoking, who knows how to laugh at the funny parts. Note/photo, please. 8931 ✉

Knock, Knock—Attractive, educated, fit, very successful, witty woman, 32, seeks same in man, 35-45, for spontaneous travel, outdoor adventures, art interests, candlelight conversations, everyday living. Who's there? 6737 ✉

Seeking Hispanic Woman—(25-35), beautiful and brilliant, for Spanish lessons and lasting relationship. Very unique, attractive man, 40. Nonsmoker. Note/phone/photo, please. 6712 ✉

I'm A Giver...Looking For A Giver—Warm, funny, unfailingly honest, 5'4", 48, dark hair, green eyes, great-looking professional woman. Work in NYC, live in Westchester. Jewish, more in pride than practice (if you're not, that's fine - tolerance is high on my list). I'd love to find a man to laugh with... We can worry about introducing our parents/children later. Photo optional; integrity is not. 6715 ✉

Diamond In The Rough—Single, white, Catholic male, 35, tall, good-looking NJ professional - financially secure, sense of humor, outdoors, boating, and adventurous. At home in pinstripes or blue jeans. Seeks female, 26-42, attractive, professional, NJ/Manhattan lady with similar interests. Moonlight dinners, Atlantic sunrises and snuggling away the winter. Picture desired; all answered. 8939 ✉

34-Year-Old Zen Master—Jewish - nonreligious, physician with time, who is very good-looking, 5'8", 155 lbs, dark complected, muscular, athletic, easygoing, optimistic and happy, with varied interests. Seeks very good-looking, athletic, toned girl, 25 plus, who is also down-to-earth and sweet, for mutual happiness and fulfillment. Photo. 6718 ✉

The Little Prince Seeks—Potential princess to live happily ever after. Worldly, romantic, attractive, humorous, adventurous, loving father, Jewish, 50 (looks 30s), nonsmoker, successful business owner - with eclectic interests in theater, opera, racquetball, golf, fine wine/food, piloting my plane. Should be petite (under 5'2"), very attractive, worthy of sharing unique domain. Photo/letter. 3848 ✉ ☎

Westchester, Beautiful Blond—Blue-eyed, female professional, 38, slim, active, well-educated, varied interests - seeks lasting relationship with Christian male professional, 40-50. Note/photo. 6714 ✉ ☎

Very Pretty, Sensuous And Engaging—44-year-old, slim, 5'4", divorced, professional Jewish woman with a beautiful smile, seeks successful, intelligent, playful male for love and romance. Note/phone/photo appreciated. 8941 ✉

Down-To-Earth Jewish Male—29, handsome, traditional, sharp, successful, affectionate, adventurous. Seeks single Jewish female - attractive, down-to-earth, caring, traditional, for lasting friendship. Note/phone/photo, please. 6721 ✉

Technology Entrepreneur—With many interests: politics (left), music (from Bach to Stravinsky to pop), science and religion. Looking for never-married, glamorous earth mother, ready for a shared (I'm a great cook) lifelong task of creating and shaping babies and aftermath. Jewish, ex-'60s radical, 5'8", 48 (38, you'll say). Definitely good-looking, fit and good-hearted. 8942 ✉

Woodstock, NY—I'm a very warm, intelligent, youthful 63, Jewish man who enjoys good company, conversation, music and nature. Seeks loving, tender, spontaneous, bright, nonsmoking woman, 48-57, to share future. 3881 ✉

The Genuine Article—Sassy, sensible, pretty, passionate Jewish woman, just 37, with own professional office, gentle heart, camping gear, savvy, wondrous green eyes...seeking a vital Jewish man of sound and searching mind, unafraid to go for it. Let's adventure - a treasure hunt, kite-flying, car repair, singing off-key... Tempt me. 3849 ✉

Pretty, Athletic Professional—34, warm, gregarious, adventurous, into music and the arts - seeks intelligent, sincere, sports-minded, entertaining counterpart. Note/photo/phone. 8968 ✉

Into Viruses—Intelligent, athletic, witty, utterly good-looking college professor (early 30s), with deep understanding of the herpes strain, seeks attractive, exceptionally intelligent female to love and marry. 8946 ✉

911...—Truly beautiful, fiery, kindhearted professional female seeks good-looking, successful Jewish optimist, 45-55, for rescue purposes. Nonsmoker. Photo/note, please. 6723 ✉

Attractive, Bright, Caring—31, 5'7", warm, shapely, cultured Jewish woman seeks genuine, handsome, successful, well bred man with heart of gold for everlasting relationship. Photo a must. 6722 ✉

Entrepreneur—Sexy, fit, optimistic, witty, educated. Seeks ultra-feminine, passionate soul mate, 25-35, for romance and commitment. Note/photo please. 6746 ✉

Male Corporate President/Lawyer—6'3", athletic frame, Italian descent, never married, healthy in mind, body and soul, 45 years old. My pleasures include gourmet foods, romantic restaurants, the beach, cooking, boating, sleek cars, the theater, biking, working out, long walks and the free things in life that only God can give. I possess and do things that men dream of doing, except that special lady to share it with. Looking for an attractive, slim woman, 29-38, no kids, who wants a family with a one-on-one relationship and no games. I can be your best friend and your intimate lover. Only high-caliber, well-educated, professional, caring, romantic lady need apply. Those with excess baggage, and gold-diggers, please prospect at another mine. Photo and note. 3879 ✉

Sexy Jewish Man, Doctor, 32—Handsome, funny, intelligent, never married, compose piano. I would love to hear from you if you are an attractive and romantic woman. Note/photo/phone. 6747 ✉

Warm, Sincere, Handsome—49-year-young, 6'2" executive - with many interests, good sense of humor and values - seeks attractive, 31-40, sensitive, warm, young woman for commitment. Letter/telephone/recent photo, please. 8970 ✉

Writer—Conscientious, warm, successful, solid good looks. Italophile, corporate VP, Princeton, 40s. Seeks lithe, likeable, clever woman, 30s or so. Photo/bio. 3884 ✉

Very Attractive Japanese Woman—5'4", slender, down-to-earth. Loves travel, opera, classical music, cooking. Seeks an intelligent, successful man, 48-58, for long-lasting relationship. Note/photo. 8971 ✉

Republican Jewish Male—Professional, 37, 5'6", seeks like-minded female. Photo needed. 8922 ✉ ☎

Beautiful Classy Brunette—5'6", slim, enthusiastic and interesting - loves jazz, travel, dancing and dining. Zest for life a must. 42-55. Photo/note. 8927 ✉

Don't Like The Hamptons—But I love Seinfeld, Murphy Brown, music and more. Divorced (no children), Jewish male, 36, good-looking, intelligent, financial professional. Seeks love and romance with a slim, pretty and stable Jewish female, 25-33, who enjoys popcorn and television as well as travel and tennis. Photo/note. 6704 ✉

Really Good-Looking, Successful—Businessman, 6'1", very fit, 37, artistic, sensitive and well-educated, with champagne taste and life style in Manhattan and country - seeks highly intelligent, adventurous, down-to-earth Christian gal, 25-35, with great looks and figure, for relationship/permanent commitment. Photo a must. 8867 ✉

Easygoing, Laid-Back Teddy Bear—46, 5'6", Italian, affectionate, caring and warm - enjoys dining out, quiet walks, Soho, hikes and the outdoors. Seeks petite, sensuous lady, 35-45, for fun/tender moments. No smoke/no drugs. Please send note/photo. Nassau. 6707 ✉

Young 60s—Self-employed, divorced gentleman, Upper East Side - 6'1", 165 lbs, sensitive, strong and loving. Seeks beautiful lady, 5'8" or taller, thin and intelligent, white female, 35-45. Send photo. 6708 ✉

With Two You Get Eggroll—34, handsome Jewish professional - seeks female, 27-36, to share conversation, fun and Chinese food. Photo/note please. 6710 ✉

Accomplished Jewish Entrepreneur—Would like to share fruits of success with pretty woman - petite, thin, 40-45. If you would like to enjoy finer things in life and are willing to relocate to spectacular CO, please reply with photo. PS - I'm great with kids. 8940 ✉

Nobody Loves Me—Tall, almost handsome, intelligent, witty, humorous, dependable, interesting, cultured, well-traveled, well-educated, passionate, romantic, adventurous, 36, gentleman, looking to share my life with a sophisticated contemporary woman - with traditional values, 24-36, and compatible qualities. Note/photo/phone. 3854 ✉ ☎

Attractive—Full-figured woman, 45, Jewish (nonreligious), professional - likes theater, film, dining out, travel. Seeks man, 40s-50s, nonsmoker, sense of humor, successful, sincere, for possibility of serious relationship. 6695 ✉

Taking Road Less Traveled—Charming, good-looking, passionate, mid 30s, entrepreneur, looking for honestly beautiful soul to share joy of the journey. 3847 ✉

A Birthday Gift—That's what you're reading, received from friends... This 35-year-old, professional, single Jewish male, who (they say) has it all, is seeking intelligent, good-looking woman who loves music, travel, and has a great sense of humor. Who knows? Maybe this could be a real present...and future! Send birthday card/phone/photo. 8914 ✉

Smart, Passionate, Pretty Journalist—37, fond of city life and escaping it, movies, art, subtle humor. Seeks well-rounded, fit, socially-conscious man, 30s-up, with kind heart, keen mind. Note/photo. 8911 ✉

Gay White Man—Attractive advertising exec, low 50s, HIV positive, healthy - loves theater, movies, travel, NYC dining. Seeks similar. You: sense of humor, good communicator, willing to work on a relationship, therapy a plus. 8915 ✉

Take A Good Look—At this ad for a successful Jewish female, 30, who's bright, beautiful and blond and looking for you. You: 30-40s, nonsmoker, JD, MD, etc. who's outgoing, warm and marriage-minded. Tell me how we would spend our first date, along with photo/phone. 8947 ✉

Beautiful Brunette—29, slim, 5'4", educated, secure, seeks professional Jewish male, 29-39, who is attractive, kind, sincere, between 5'8" and 6'1". Must be nonsmoker. Will exchange photos. Note and photo please. 6725 ✉

"Great Catch," LI Professional Male—31, German/Italian, slim, blue eyes, handsome, looking to fall in love with a beautiful lady, 23-34. Photo. 8916 ✉

ASSORTMENTS

Assortments is a weekly feature. Personal rate is $33.00 per line. Flat rate is $49.00 per line. Nonprofit rate is $33.00 per line. Display ads are also available. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Add $25.00 for NYM Box Number. Call 212-643-6500 for billing procedures and advertising information. All ads accepted at the discretion of the publisher.

LOA Introductions **PARTY** 212-986-8590 Meet pretty **LATIN** and **ASIAN** Ladies for an Afternoon of Dancing and Fun. Sun., Oct. 11th at 2PM. Live DJ. Tix: $25.

Premiere Opening: APPLE ORCHARD 800 Jericho Tpke, New Hyde Park, LI. **SATURDAY, OCTOBER 3rd * 8 PM *** $15 adm. A new nightclub called the **"APPLE ORCHARD"** is opening as a club catering to the Jewish single professional every Saturday night. **Directns: 516-437-0300 Info: 212-685-7206**

Single Asian & Asian-American Professional Women & American prof'l men meet at **Ovo Cafe,** 1022 3rd Ave., Fri., Oct. 9, at 9 PM. Not an intro service or club. $30. incl. drink, hors d'oeuvres & dancing. For info & tix, call 212-549-4500.

Singles For Skiing—Party, Oct 13. New Year's wk, Colorado - $940. 718-279-2680

Successful Jewish MEN, 30-60—Join Introductions Club. Recom'd by NYM, New Yorker, CBS. Meet quality women. (Space now for women, 25-30.) **877-0723**

Theatre-Loving Singles—Subscribe to Roundabout Theatre's Johnnie Walker Black Label Singles Series. See 5 great Broadway plays and enjoy complimentary receptions following the performances. Call Roundabout at (212) 719-9393.

THINKING OF RUNNING OR ANSWERING A PERSONAL AD? RUN TO THE BOOKSTORE FIRST & READ "HOW TO JUDGE A PERSON THROUGH THE PERSONALS" -- and other new, revealing communication know-how that helps you get to the heart of the matter in **"REAL TALK: A SAVVY GUIDE TO THE HIDDEN MEANINGS BEHIND WHAT PEOPLE SAY"** - available at bookstores for $6.95, or order this Quill Ink book by calling 1-800-462-6420 - National Book Network, Customer Service.

Marion Smith Singles Dance - Oct 11—7PM, $12 - Top Of 666's, 5th Ave. 944-2112

BEAUTIFUL BRITISH LADIES & ELIGIBLE BRITISH GENTLEMEN
Seek friendship/romance/marriage with Americans. **English Rose Agency** (Dept NY), 2nd fl, Mill Lane House, Mill Lane, Margate, Kent, Eng. tel: 01144-843-290735

Walking Tall—Social club for tall people. **M:** 6'1" & up, **F:** 5'10" & up. Call 268-7545.

Asian/American Singles—High Class. Trip to China Soon! 212-489-2425

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Crossroads—The Gracious Way To Meet Quality Single People. Praised By The NY Times. For Information: **212-972-3594**

Field's Dating, 212-391-2233—41 E. 42 St., Rm 1600, NYC 10017. Open 7 Days.

Find Asian Singles—In NY/NJ/CT, thru our personal ads. Free copy. 908-303-8238

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TABLE TALK

Fascinating round-table discussions for Jewish singles in their 20's & 30's. Oct 8th: "How To Meet The Guy/Gal Of Your Dreams". 212-643-8800, ext 81 to reserve.

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GAMAS INTRO. 212-967-7711 ext 3246 24 hrs. Ladies: no fee, you select members, photos available. No membership fees. Men pay $15 each intro. **REALLY!** Call.

No Blind Dates—Over 1,000 Asian & Latin quality singles. NY/NJ. 718-261-6406

STRICTLY PERSONALS

Exceptionally Handsome—Successful entrepreneur, single Catholic male, 35, 5'10", 170, sophisticated and smart yet soft and playful. Seeks a woman with a kind heart and deep values, into fitness, nature, well traveled and cultured. Exchange photos. 6726 ✉

Very Handsome, Very Successful Male—51, 5'11", European background, somewhat reserved, divorced, loves the outdoors, NYC, travel, classical music and sports. Seeks attractive, slender and sincere lady (35-45) for a lasting relationship. Photo/note. 3857 ✉

Romance, Honesty, Humor, Sensuality—Just what we all want. I'm an intelligent, handsome, athletic, caring, sensitive, funny, divorced Wasp, 46. I seek an intelligent, happy, normal, pretty, slim, athletic Christian woman who wants to share and grow together, 30-40. Note/photo/phone. 3858 ✉

Retired Catcher In The Rye—37, handsome, green eyes, seeks beautiful, petite, smart brunette, 29-40, with wit and style of her own. Please send photo/note/phone. 6696 ✉

This Is The One—Successful, secure, tall, handsome, athletic Jewish man, 38. Seeks elegant and stylish lady with model looks, figure and confidence. A zest for life and sense of humor. Photo, note. 6698 ✉

Beautiful Blond Travel Editor—Early 30s, sincere and warm, great legs, seeks tall, muscular, professional man for a lifetime of love. 3878 ✉ ☎

Tall, Strong, Athletic, Handsome—North Jersey Jewish male, 32, skier, tennis player - seeking an attractive, adventurous Jewish female for relationship. 3862 ✉ ☎

LI Jewish Female, 26—Looking for fun, romance and a possible long-term relationship. I enjoy anything from a romantic dinner to hot dogs and box seats. Note/photo please. 6729 ✉

Marriage-Minded—Professional Jewish male seeks female, to 36, with fine values for home and family. 8953 ✉

Athletic, Attractive—Jewish female, 29, seeks adventurous mensch, for a lifetime of discovery. Love of sports and outdoors a plus. Note/photo/phone. 6697 ✉

Really Nice Guy—36, 6', 175, world traveler, into the beach, restaurants, tennis, basketball, music. Loves to laugh at life! Seeks very attractive, super fit, bright, fun woman. Note/photo/phone. 8954 ✉

Etudiant De La Langue Francaise—Age 40 ans, cherche femme Francophone, nonfumeur, pour conversation, diners, et peut-etre l'amour? POB 1835, NYC 10185.

Escape With Me—To Lincoln Center, the golf course, Yankee games and the tropics. Attractive female attorney, 38, seeks bright, attractive and considerate man who has a penchant for romance and sunshine. Recent photo please. 3837 ✉

Intense, Intelligent, Pretty—Single female, 39. Great talker and listener, down-to-earth and self-aware, seeks emotionally mature man, 35-45, with insight and a social conscience. Sinatra-haters need not apply. 8904 ✉

I'll Try Anything Once—But I need your help to make it work. If you are basically happy, witty, 30-46 years, affectionate, a bit offbeat - then you can meet a truly beautiful, successful, Jewish woman, 30 years old, who will steal your heart away. Note, phone, photo - must. 6731 ✉

Almost MD—Gorgeous redhead model, 30, financially independent is looking for white, successful, marriage-minded MD/DDS (30-40). Note/phone/photo. 8965 ✉

Hand-Holding, Hugging And TLC—Are some of the traits this romantic, 6' male, 47, wants to share in a lifetime with upbeat, sexy, caring, sharing woman. Photo/bio, please. 6716 ✉ ☎

Older Beauty Sought—By Ivy Jewish professional, 31, tall, with GQ looks, Harvard mind, keen wit and lots of "TLC". Photo or xerox essential. 3875 ✉

Very Attractive Widow—60s, seeks loving, kind gentleman to share what life has to offer. 6701 ✉

Quality Female—Attractive, slim, Jewish professional seeks intelligent male, 52 to 65, for sharing. NY/LI/CT. 3851 ✉

Southern Belle, Texan—Professional, classy, attractive, mentally and physically fit, energetic, extrovert. Starting new life in Northeast. Like outdoors, water sports, dancing, exploring, ideas, travel, books, cooking, bicycles, cars, romance and more. Seeking male companion, 38ish to 50ish, for some or all of above. Send recent photo and note. 6699 ✉

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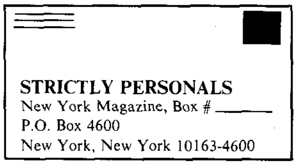

STRICTLY PERSONALS
New York Magazine, Box # ______
P.O. Box 4600
New York, New York 10163-4600

Live, Laugh, Love—Motto of attractive, bright Jewish female, 43, 5'7", slim, good natured, real. Seeking nice guy who is established professionally, ready for the next thing romantically, and knows how to spell potato! Nonsmoker/photo preferred. 6705 ✉

Love Is The Thing—Coupled with good health, life is beautiful. Divorced, handsome male professional, young 51, slim, 5'9", Italian-American, no kids or financial obligations, circumspect about relationships, seeks intelligent, quietly beautiful lady, at least 5'5", who hopes to fall in love again. Let's meet to assess mutual interests and chemistry. Manhattan dweller preferred. Recent photo. 3871 ✉

I'm Ready, I'm Ready Now—Lawyer, 42, Jewish. Likes Rodgers and Hart, baseball and Balanchine, Twyla and Ella, cabaret and cabernet. Dislikes Bush, hip-hop, minimalism. Looking for an intelligent, tolerant, attractive, trim woman, 28-38, to celebrate life passing by. Note/photo. 8936 ✉

NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 747

BY MARY ANN MADDEN

HAPPY HALLOWE'EN TO A FINE ORAL SURGEON.

SO YOU'RE PLAYING THE BEADLE IN "SWEENEY TODD"!

SHE IS NOT GONE, SHE IS JUST AWAY. AT THE KENNEL.

A BIG, FRAGRANCE-FREE BOUQUET FOR OUR FAVE NEW-AGER.

Above, deathful prose. Competitors are invited to devise the epitaph for one well-known individual of fiction or fact.

Results of Competition 744, in which you were asked to remark on Summer's End in the style of a well-known person.

Report: Did the example make some of us feel only writers need apply? Many writers did. Then again, many did not. Among them: Chaucer and Shakespeare and Wayne and Garth. Noah Webster and Peter Mark Roget. Leona H. and John Gotti. Karl and Groucho Marx. Joe Friday and William F. Buckley. Pat Robertson and Edgar Allan Poe. Edna St. Vincent M. and Vita Sackville-W. Henry James and James Joyce. Martha Stewart and Jack Kerouac. Gertrude Stein and Miss Manners. Marcel Marceau and Tom Stoppard. Jimmy Connors and Lucrezia Borgia. John Simon and Abe Lincoln. Fred Rogers and Jerry Mathers. Max Shulman and David Letterman. Abbie Hoffman and Ann Landers. Chelsea Clinton and Calvin Trillin. The Windsors, the Waleses, the Yorks, oh my. Edna Ferber and e. e. cummings. Michener, Molière, and Madden. Very separate stories. If you take our meaning. Laboratory tests tell us you do. Thanks for these. And ask the nurse. The nurse will know.

First Prizes of two-year subscriptions to "New York" to:

You want to know how I spent my summer vacation? When did this all of a sudden become your business? If I went to the beach, does it really make your life more fulfilled if you knew I went into the water or sat under an umbrella? Come to think of it, I probably wouldn't do either, because a Jew only comes to the shore to see a boardwalk and drive home. So, getting back to the subject you're obviously so interested in—to tell you the truth I hate summer, and if you'll excuse me I still have the rest of the year to contend with. —JACKIE MASON

Michael Shapiro, Hinsdale, Ill.
sp. ment.: Elana Amity, N.Y.C.

The ache came out in August that year. It was in the long late afternoon when the cicada had simmered into the drone of crickets, when the goldenrod arched over the sandy roadsides, after the children had gone in for their naps in darkened rooms. She couldn't nap. She couldn't, that summer, as she had other summers, lounge there, her body imperceptibly preening. At first, fretful gestures. Adjusting, readjusting the lock of hair that fell continually across the right lens of her sunglasses. After a while her hands were still and she tried in her mind to urge the lock away.

She chose to think, instead, about her hair. —JOAN DIDION

Kristin Leithiser, Old Town, Me.

"Summer never ends in California, really," says Claire, stabbing her cigarette out into her untouched Fatburger. It occurs to me that she might be anorexic again, but I don't say anything. It seems just one of many random thoughts that have come to me since June, when I left school. I take a sip from my San Pellegrino, adjust the Wayfarers, stare at Claire's reflection waving gently in the pool, and say nothing. I would be going back East tomorrow. Summer never ends in California. —BRET EASTON ELLIS

Gael Fashingbauer/Rob Cooper,
White Bear Lake, Minn.

Runner-up Prizes of one-year subscriptions to "New York" to:

(A small backyard garden. Len and Margo recline in deck chairs.)

M: Getting cooler it is. Eh, Len?

L: What?

M: I said it's getting cooler.

L: Rubbish.

M: It is not rubbish. It's almost September.

L: I bleedin' well know that. It's not getting cooler.

M: What, then, it's getting warmer I suppose.

L: It's all relative. I say. How do you know *it's* getting cooler? Eh? Maybe you're the one what's getting cooler. Ever think of that? Ever stop to ponder that particular possibility? Eh? Did that ever strike your fancy? Your fancy, I said. But no. I don't suppose there's much what strikes your fancy these days. . . . —HAROLD PINTER

Jonah Schwartz, N.Y.C.

Lydia stood by the new luggage and timidly inhaled her cigarette. The set had been anticipated, but she wasn't examining it. Charles had purchased again without consulting her. She didn't need to look for the monogram; Charles indelibly marked all his possessions. As she was bending to finger a hinge on the trunk, she caught her image in the hall mirror. Lydia lingered at her reflection. She practiced chic ways of smoking. The crimson stain of lipstick on the cigarette tip intrigued her. There were so many new things to experience. After affecting a worldly expression, she boldly flung out a mild oath. She giggled with nervous self-consciousness at the decadent way she was behaving. One firm resolution surfaced through her musings. . . . —ROALD DAHL

Bonita Kinsinger, Harrisburg, Pa.

Summer. It was, you know. Okay. Went fast. Right? It's warm, it's hot, it's raining, it's hot again. August in Florida. Andrew screwed that pooch. Coulda floated. Home, you know. Okay? Anyway. Whaddya gonna do? Always next year, right? Yeah, sure. —DAVID MAMET

John Mainieri, N.Y.C.

And Honorable Mention to:

Didja ever notice how TV gets worse when you're on vacation? Somebody should tell the networks that a bomb is still a bomb the second time around. And why do the summer Olympics have to be in the summer? While the Dream Team is swatting Third World countries, we could be outside swatting our own flies. And who thinks up those sports, anyway? Synchronized swimming—now, that's sexist. Doesn't anyone want to see *men's* feet upside down? And why do those East Europeans have such unpronounceable names? Can't Vanna sell them a few vowels, for heaven's sake? And how can it take the political parties four days to nominate a nominee who has already been nominated in the primary nominations? There's about as much suspense as waiting to see if Nancy will wear red. And who needs all those balloons? . . . —ANDY ROONEY

E. Stallworth, Willow Grove, Pa.
sp. ment.: Dan Thomas, Beverly Hills, Calif.

And you thought nothing ever happened in Fall River. . . . —LIZZIE BORDEN

Heather Nelson, Manhattan, Kan.

Summer on Martha's Vineyard has never been so depressing. One up-island friend invited Ann and me for lunch—a Perot Taco: Nobody knows what's in it, but everybody likes it. . . . —ART BUCHWALD

Marjorie Wolfe, Syosset, N.Y.

Roger and I were split down the middle on our summer vacation. I saw the train ride to the Hamptons as an exhilarating excursion, a scenic prelude to a promising adventure. Roger didn't. Roger found our room at the bed-and-breakfast bright and charming. I, on the other hand, couldn't stand the place, finding the bad taste of its pseudo-Victorian décor surpassed only by its morning fare of herbal coffees and pear-and-pimiento muffins. As for the beaches, both Roger and I agreed on the allure of the warm white sand, the rolling, salty surf, and the fine young ladies frolicking in their new thong bikinis.

But we disagreed strongly in the area of total buttock nudity and its threat to the country's already fragile family values. —GENE SISKEL
Ogden Nield, N.Y.C.

This summer, I attended the Democratic National Convention, that political Woodstock gathering of love and peace and ignorance of reality. . . . —P. J. O'ROURKE
Bob Kopac, Poughkeepsie, N.Y.

These hungry summer alleys
Burn my soul to ash.
No redemption, no real love,
Just desperate games for cash.

Midnight blazes at my back;
Her basement door slams shut.
My heart screams out to Susan,
Twisted sorrow knots my gut.

Labor Day's a week away.
I'll Harley to the beach,
Leave these hungry summer alleys,
Search for dreams beyond their reach.
Search for dreams beyond their reach.
—BRUCE SPRINGSTEEN
Jim Heiden, Stratford, Conn.

She dropped her hat on a table in the corner of the hotel bar that was filled with men in khaki shorts and long white stockings. They watched the last rugby match of the season on an old black-and-white TV over the bar. An old abo was passed out in the corner; he seemed to fit the décor of Foster's posters, cheap aboriginal art, and assorted Australian kitsch.

"What do you want to drink?" asked the American. —ERNEST HEMINGWAY
Kevin Scheid, Alexandria, Va.

All summer I waited for summer.
—SAMUEL BECKETT
Louis Phillips, N.Y.C.

Once you've had pink lemonade, you'll never go back to plain lemon.

The Mets trading David Cone is the capper to an already disastrous New York baseball season.

How do people survive without air-conditioning?

If I ever get stranded on a desert island, I better have a complete set of Frank Sinatra records.

I've seen the balloons fall at the Democrat and Republican conventions, and no offense, folks, but Ringling Brothers has them both beat.

I'm no conspiracy theorist, but I believe people who order raw fish in restaurants are the same people who order shoes through the mail. —LARRY KING
Jeff Tenzer, N.Y.C.

Fished. —CALVIN COOLIDGE
Jan Leighton, N.Y.C.

An ambitious old lady from Queens
Went vacationing beyond her means.
And what did she get?
Two weeks cold and wet,
Reading *Time* and *New York* magazines.
—EDWARD LEAR
Martin Blume, Sayville, N.Y.

Gillian would not have known the summer was ending except for the stab of—what was it, melancholy?—that generally accompanied, for her, the end of anything. But it was not the usual regret for that which was no more. She knew—had always known—that her dark mood arose from what had *not* occurred, not this summer, not any summer, not to her. To Marissa, perhaps. Marissa was a woman to whom things occurred, and not only in the summer. "How did one manage that?" Gillian wondered. She could never manage that. . . . —ANITA BROOKNER
Bernice Hamerling, Ph.D., Woodbury, N.Y.

My wife complained that the days were getting shorter—until I told her that they are still 24 hours long. My wife wanted to go to a foreign place at summer's end—so I took her to the kitchen. —HENNY YOUNGMAN
Dr. & Mrs. Myron Leiman, Mineola, N.Y.

In brief: Gus Van Sant, the new maestro of misery, strikes again with *Summer's End*, a day in the death of Veronica Summer, hooker, dope addict, and all-round bad sport. From her first numbing fix of the morning to her last loveless trick at night, Van Sant spares us nothing in his cinéma-vérité salute to self-degradation. Chloe Webb does what she can to breathe some life into this faded summer bloom but is defeated by a screenplay that's beyond resuscitation. True, voyeurism like Van Sant's is undeniably titillating, but despite what Socrates said, some lives are better left unexamined, especially at $7.50 a pop.
—DAVID DENBY
Larry Laiken, N.Y.C.
sp. ment.: Jack Ryan, Brooklyn

It was the fearful hour of day when the unrelenting glare embraced both sea and shore, and she stalwartly held her parasol aloft against the searing menace of the sun as she contemplated both the coastal perspective before her and the increasing languor of the season. —EDITH WHARTON
Gabrielle Daughtry, Laguna Beach, Calif.
sp. ment.: Ellen Burr, Truro, Mass.

Vacations drain you;
The weather is damp.
Sunburns pain you;
Juleps cause cramp.
Bikinis look awful;
Ankles swell.
I've had a craw full:
Summer is Hell. —DOROTHY PARKER
Judith Disla, N.Y.C.

I bust my chops to get a really terrific little picnic together for these guys. 'Course, all four of those jockstraps are on brand-new Dr. Weenie diets. Choke on it. And it's been like that since the opening bell on Memorial Day. When it wasn't raining, they'd find some excuse to nix everything: fireworks, the beach, bowling, miniature golf. I don't know why I bother. —ROSEANNE ARNOLD
Robert K. Christenberry, Red Bank, N.J.
sp. ment.: Mary Watson, Jersey City, N.J.

Summer's almost over, and I am *outta* here! —DENNIS MILLER
Michelle Norman, N.Y.C.

Competition Rules: POSTCARDS, PLEASE; TYPEWRITTEN IF POSSIBLE. ONE ENTRY ONLY should be sent to Competition Number 747, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. It must be received by October 9. Editor's decisions are final, and all entries become the property of *New York.* First-prize winners will receive two-year subscriptions to *New York,* and runners-up will receive one-year subscriptions. Results and winners' names will appear in the November 23 issue. Out-of-town postmarks are given three days' grace.

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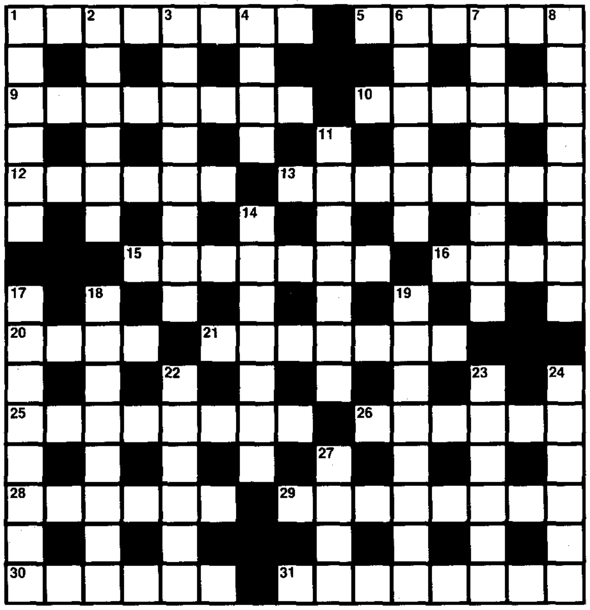
'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 Money—one accountant made the green stuff. (8)
5 Watch this vegetable. (6)
9 I am put outside the room for being cheeky. (8)
10 Ferryman goes daily with no returning. (6)
12 Owner changes name, seeking fame. (6)
13 Bow ties. (8)
15 Top dog coming to sorry end following unpleasant succession of rulers. (7)
16 A head on one's shoulders? (4)
20 Artist and politician linked with swindle. (4)
21 Staying in so gloomy a place? (7)
25 Discovered to be not at home. (5, 3)
26 Halo for a smoker. (6)
28 Doesn't take holidays. (6)
29 Glittering on the roof? (8)
30 Has the mixture, in case. (6)
31 In this window is enthusiast holding answer to this clue. (8)



DOWN

1 Roots must be cut when these pipes are required. (6)
2 Add a couple of pages before the last section. (6)
3 Team given directions, obliquely. (8)
4 Money can be remitted, we hear. (4)
6 Release Union leaders and one worker. (6)
7 Scandinavian has no right to upset titles. (8)
8 Secure flower from a tree. (8)
11 Require time to reach this place. (7)
14 Brown sort of shirt with peculiar fit. (7)
17 Fur-felt's treatment for fungi. (8)
18 Cut off a member—a member at the gallery in mid-January. (8)
19 Bird following vehicle to the roundabout. (8)
22 The most industrious converse. (6)
23 Dealing successfully with the masonry work. (6)
24 Aim to change gear in the race. (6)
27 Lamb turning up in a trailer. (4)

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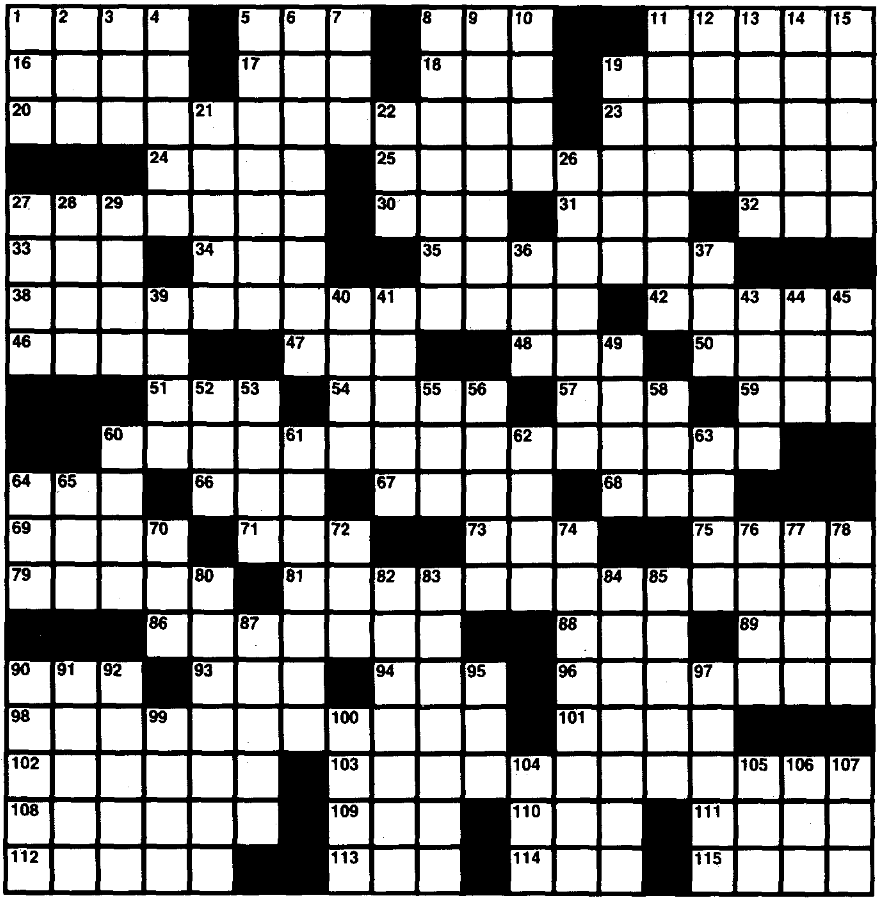
'GUESS THE THEME': 'CUE' CROSSWORD • BY MAURA B. JACOBSON

ACROSS

1 Trojan War participant
5 Caveman of the comics
8 S.M.U.'s rival
11 Macho type
16 Actor's quest
17 William Tell's canton
18 Not vert.
19 Create fizziness
20 CHARMING
23 Carped
24 Shield border
25 SUBWAY
27 BRITISH ISLANDER
30 Selfish sort of trip
31 Rubber tree
32 Sauce for sushi
33 The Roaring Twenties, e.g.
34 Drying kiln: var.
35 Mythical one-horned beast
38 DIVERSION
42 Heat-resistant glass
46 Mechanic's item
47 Salonga of "Miss Saigon"
48 Young billy
50 Prefix for ester
51 Cleo portrayer
54 In its present condition
57 Regatta need
59 Ax-like implement
60 THE THEME
64 Dangerous Dan McGrew's lady
66 Floating zoo
67 Ballet jeté
68 —— Simbel
69 Say it is so
71 Attack the squeaks
73 Capek's classic play
75 Defense against a mugger
79 Punchy
81 HUGO NOVEL
86 Patsy
88 Salt, at Maxim's
89 Oktoberfest quaff
90 After avril
93 Born, in wedding reports
94 Hot off the press
96 MALICE
98 INCANTATION
101 Memorable couturier
102 Part of S.W.A.K.
103 MAKES OVER A FRAMEWORK
108 Certain operatic voices
109 Andy Capp's wife
110 Bran source
111 PBS science series
112 Swines' confines
113 Stop for 114-Across
114 Some B'klyn trains
115 Prod

DOWN

1 "Exodus" hero
2 Dustin's "Midnight Cowboy" co-star
3 Math. course
4 Big name in copiers
5 Endure longer than
6 Kind of rug
7 Zadora or Lindstrom
8 Gizmo
9 Allow faults
10 Exhort
11 Audience
12 Therefore
13 Balthazar was one
14 "——clock scholar"
15 Donkey, in Devon
19 Saxon's go-with
21 Knight dress
22 Calendar-column heading
26 Riotous quarrel
27 Be introduced to
28 Pisa's river
29 Pact initials
36 Pen dip
37 Tuck's partner
39 Queen of scat singing
40 "I earn that ——": Shak.
41 Twangy
43 Insert cartridges
44 Yore, poetically
45 Last three of twenty-six
49 Arp's art
52 "—— Loser," Beatles song
53 Japanese fighter plane
55 Choler
56 "First —— see tonight"
58 One of Lee's G.I.'s
60 Port Said's canal
61 Deft
62 Southern constellation
63 Desensitized
64 Lass's brother
65 An avis lays them
70 Athletic arbiter, familiarly
72 Trouser half
74 Leftover quantity
76 Kirghiz mountain range
77 Prisoner's pad
78 Donkey, in Dresden
80 Terpsichoreans
82 Warm clime
83 Miss America, 1945
84 Rare survivors of extinct species
85 Portion out
87 Is the front-runner
90 Sail supports
91 As red as ——
92 Modern Persian
95 Angkor ——, Cambodia
97 Twisted the moisture out
99 Amaryllis's kin
100 Sounds from Sandy
104 Future fish
105 Kanga's baby
106 Stowe girl
107 "Sing no —— songs for me": Rossetti



Solutions to last week's puzzles appear on page 146.

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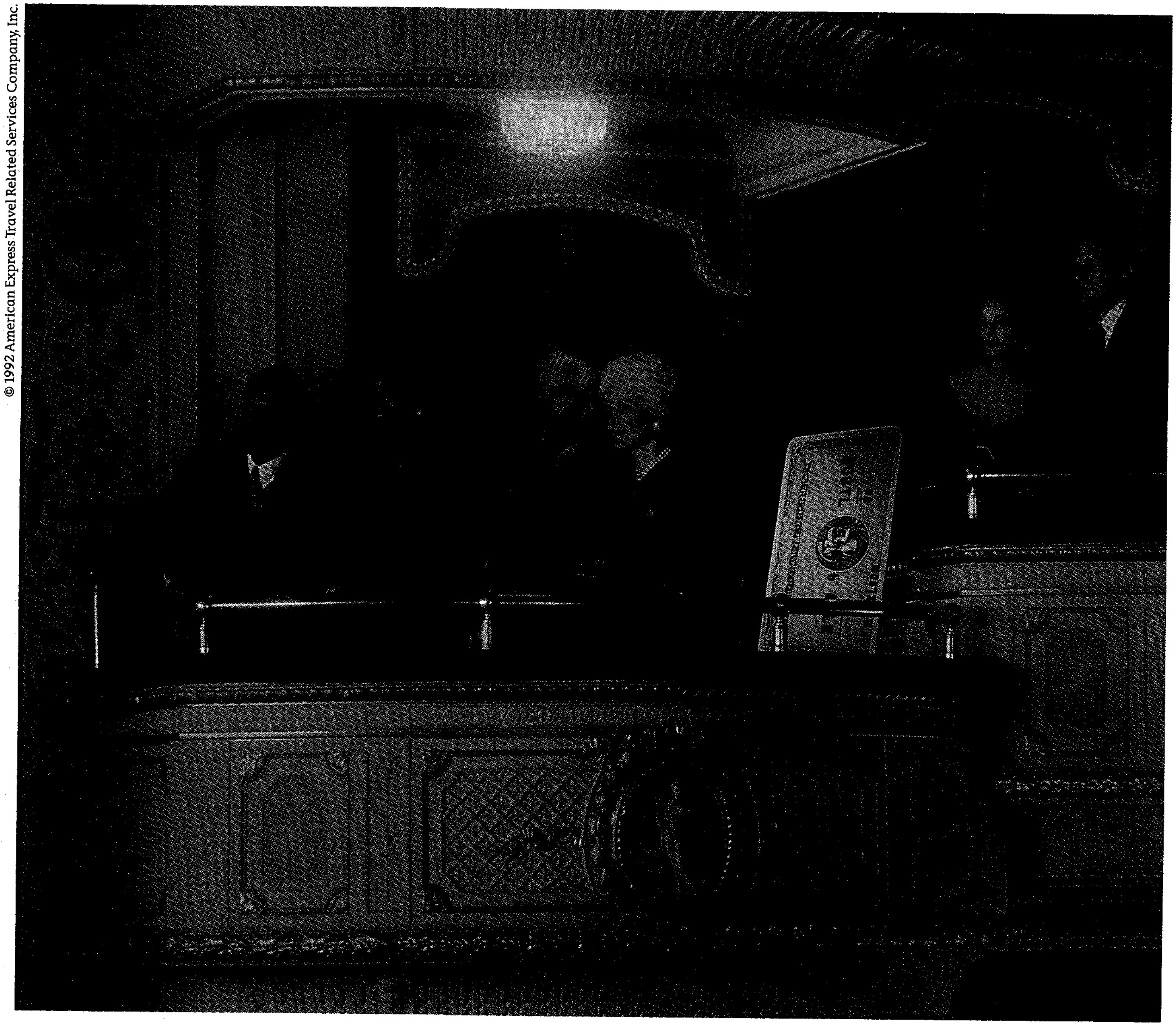

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